

Thanatopsis is not a dialogue between man and the supernatural. Rather it is a dialogue between man and nature. The poem, in fact, begins with the following lines:

To him who in the love of Nature holds
Communion with her visible forms, she speaks
A various language; for his gayer hours
She has a voice of gladness, and a smile
And eloquence of beauty, and she glides
Into his darker musings, with a mild
And healing sympathy, that steals away
Their sharpness, ere he is aware. When thoughts
Of the last bitter hour come like a blight
Over thy spirit, and sad images
Of the stern agony, and shroud, and pall,
And breathless darkness, and the narrow house,
Make thee shudder, and grow sick at heart;--
Go forth, under the open sky, and list
To Nature's teachings, while from all around--
Earth and her waters, and the depths of the air--
Comes a still voice-- Yet a few days, and thee
The all-beholding sun shall see no more
In all his course; nor yet in the cold ground,
Where thy pale form was laid, with many tears,
Nor in the embrace of ocean, shall exist
Thy image. . . .

The consolations supplied by nature in Thanatopsis are no less effective than those offered by a supernatural power in Cole's The Voyage of Life. In both case, by means of non-empirical landscapes with didactic intentions, Bryant and Cole have conveyed an essentially optimistic message. In both cases, the works of art point beyond themselves.

The creative productions of William Cullen Bryant and Thomas Cole, then, do fully illustrate the essentially dialectical system of thought which is inherent in Alison's aesthetic theory. The artistic careers of both Bryant and Cole, moreover, demonstrate that such an aesthetic, which simultaneously acknowledges the validity of an empirical as well as a visionary mode of thought, is a valid basis for art. Further investigation might also demonstrate that the philosophic and aesthetic principles postulated by Alison in

842

-14-

1790 in his Essays on the Nature and Principles of Taste and enthusiastically subscribed to by the American Romantics were, in part, the basis for many subsequent representations of the American scene in the nineteenth century. Such investigation is, however, beyond the scope of this study.

FOOTNOTES

- 1 see especially the following works: James T. Callow. Kindred Spirits: Knickerbocker Writers and American Artists 1807-1855. University of North Carolina Press, 1967; Donald A. Ringe, "Kindred Spirits: Bryant and Cole," American Quarterly VI, Fall 1954, 233-44; Evelyn L. Schmitt, "Two American Romantics: Thomas Cole and William Cullen Bryant," Art in America XLI, Spring 1953, 61-68.
- 2 see especially the following works: Ralph Miller, "Thomas Cole and Alison's Essays on Taste," New York History XXXVII, no. 3, July 1956, 281-299; William Hudson, "Archibald Alison and William Cullen Bryant," American Literature XII, 1940, 59-68; Robert E. Streeter, "Association Psychology and Literary Nationalism in the 'North American Review' 1815-25," American Literature XVII, 1945, 243-245; William Charvat. The Origins of American Critical Thought. Philadelphia, 1936; Howard S. Merritt. Thomas Cole. Memorial Art Gallery of the University of Rochester, 1969.
- 3 reported in Howard S. Merritt. Thomas Cole. Memorial Art Gallery of the University of Rochester, 1969, p. 14. *Why not quote from the original source?*
- 4 reported in Donald A. Ringe, "Kindred Spirits: Bryant and Cole," American Quarterly VI, Fall 1954, p. 235.
- 5 William Cullen Bryant. Prose Writings, Vol. I. Edited by Parke Godwin, New York, 1964, p. 19.
- 6 reported in Merritt, p. 14.
- 7 reported in Louis Legrand Noble. The Life and Works of Thomas Cole. Harvard University Press, 1964, p. xxiv.
- 8 reported in Merritt, pp. 12-13.
- 9 reported in Noble, p. 130.
- 10 reported in Noble, p. 216.

844

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845

“I am the master of my fate;
I am the captain of my soul.”

These famous lines from William Ernest Henley's "Echoes" (1888) represent an idea that occupied the minds of thinkers from the Roman historian Sallust to Francis Bacon, Tennyson and Jawaharlal Nehru. Perhaps one of the most widely quoted expressions of this concept is Shakespeare's: "The fault, dear Brutus, is not in our stars, but in ourselves..." (*Julius Caesar*, 1598-1600)

846

IMPRESSIONISTIC ART IN LE VENTRE DE PARIS OF EMILE ZOLA

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A.B., 1965
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A thesis submitted to
the Graduate School of Arts and Sciences
The George Washington University in partial
satisfaction of the requirements for the degree of
Master of Arts

September 1967
Washington, D. C.

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847

TABLE OF CONTENTS

	Page
INTRODUCTION.	1
Chapter	
I. TOWARDS A DEFINITION OF ARTISTIC IMPRESSIONISM . .	6
II. EMILE ZOLA AND ART CRITICISM	22
III. TOWARDS A DEFINITION OF LITERARY NATURALISM. . .	37
IV. <u>LE VENTRE DE PARIS</u> : A NATURALISTIC NOVEL	54
V. <u>LE VENTRE DE PARIS</u> : AN IMPRESSIONISTIC NOVEL . .	66
A Grammar of Impressionism	
Non-Grammatical Impressionism	
Claude Lantier as an Impressionist	
CONCLUSION.	1122
BIBLIOGRAPHY.	129

INTRODUCTION

The literature and art of an age are, by virtue of the similar political, social and religious factors that caused their creation, often closely related. In a movement such as Romanticism the interrelationships of the creative arts are clearly seen, but they are perhaps more difficult to perceive in artistic movements that have neither the duration nor the universal nature of Romanticism. Such were the literary and artistic movements in France from the Second Empire to the end of the century. During that period every aspect of society underwent, in varying degrees, a radical change, a change, as Hauser indicates, "that was more pronounced than in all the centuries since the beginning of modern urban civilization."¹ This reorientation of society produced a subsequent literary and artistic reorientation that can clearly be seen in the literary and artistic artifacts of the period. The Second Empire, which produced the art of Courbet, Flaubert, Corot and Beaudelaire, is, at the same time, the society out of which would develop the art of Zola, Manet, Monet and Huysmans. These post-romantic artists and writers, in spite of the very distinct differences among their creations, all illustrate in their works, in varying degrees, a similar characteristic--a tendency towards a greater realism.

¹Arnold Hauser, The Social History of Art Vol. 4 (New York: Alfred A. Knopf, 1951), p. 62

This evolution towards realism in nineteenth century France, partially the result of a loss of faith in traditionalism and romantic idealism, was equally the result of the mass civilization of the Second Empire, a society that came to the realization that imitation was more valid than perception in the creation of art and literature. It was a generation innondated with scientism and technology, that would, in the twentieth century, permeate the creative arts to such a degree that literature and art would no longer be founded on aesthetic principles. Yet before such an evolution would take place, literature and art would experience a series of evolutions that have been labelled by literary and art historians as literary and artistic realism, literary naturalism, artistic impressionism, and literary and artistic symbolism. Such terminology attempts, however, to create what is not possible to achieve when dealing with the creative arts--conformity. This traditional and fragmentary approach to the creative arts obscures and in many cases denies the presence of similarities in style and technique among writers and artists of a particular age. Such is the case with what has been called literary naturalism, as exemplified in the novels of Emile Zola, and artistic impressionism, as exemplified in the canvases of Renoir, Monet, Manet, Sisley and Pissarro.

Both of these phenomena flourished in France after the fall of the Second Empire; both symbolize the rise of the lower bourgeoisie; both represent a type of realism; and

both were created, in a large part, by a group of men who knew each other, and who, in their private lives, freely exchanged aesthetic and stylistic ideas. Yet these two movements in the creative arts in the late nineteenth century in France are traditionally considered to be totally distinct and separate phenomena. It is the contention of this thesis that they are not unrelated movements in the creative arts.

In an attempt to demonstrate that they are, in fact, constructed with an identical artistic technique the principles of art history are useful, in that they provide a means of better understanding the technique used to create the artifact. Such an approach is underlined by Hatzfeld "as imperative in those cases where literary texts may contain structural elements that would perhaps remain obscure without the elucidation of the arts of design."² To approach a literary text by using the principles of art is perhaps more useful when dealing with periods of history characterized by a tendency towards realism, for it is in the plastic arts, as Hourticq explains, that this tendency, i. e. realism, is always first expressed:

Ce sont les oeuvres de la plastique qui forment le goût, fixent le jugement esthétique--qui plus que la nature établissent une norme pour nos jugements de vérité et de beauté. Cette correspondance du style d'une école et du goût d'une génération trouve sa confirmation dans les témoignages littéraires. Deux catégories de monuments nous renseignent sur les variations de l'esthétique collective, les oeuvres des artistes et celles des écrivains.

² Helmut Hatzfeld, Literature Through Art (New York: Oxford Univ. Press, 1952), p. 211.

Il apparaît alors, avec évidence, que dans les époques d'invention pittoresque ou plastique, c'est des ateliers que partent les initiatives et non des jeux philosophiques; les formes naissent du métier et non de la pensée; créer, c'est réaliser une idée, mais c'est la main qui la cherche et quand l'esprit la reconnaît, c'est après qu'une main l'a découverte. Les littératures réalistes et descriptives ne peuvent fleurir que sur un public formé à l'observation des images de la nature ou de l'art par les arts figurés--alors, le lecteur retrouve dans les mots ses réminiscences visuelles.³

A certain chronological discrepancy is therefore often noted among the creative arts in periods of realism. Hauser underlines this point as follows: "The most productive period of a realistic form of art is often completely past when the ramifications of the painterly stylistics and aesthetics begin to emerge in literature."⁴ Such is the case with impressionism in literature in the nineteenth century in France.

A precise understanding of the aesthetic and stylistic principles of impressionistic art, principles with which Emile Zola was totally familiar through his close associations with the impressionistic artists, and which, in all probability were fundamental in the formation of Zola's own stylistic and aesthetic principles, is, therefore, essential in order to understand the novelistic technique of Emile Zola. For it is only by a systematic and careful analysis of the stylistic and aesthetic principles of the artistic media that a valid correlation of the fine arts in any

³Louis Hourticq, L'Art et la littérature (Paris: Flammarion, 1946), pp. 36-37

⁴Hauser, p. 880

period can be made. The conclusion of this study may show that ~~Emile~~ Zola, considered the most important naturalistic writer in the nineteenth century in France, utilized in the creation of his novels a technique not unlike that of the impressionistic artists.

CHAPTER I

TOWARDS A DEFINITION OF ARTISTIC IMPRESSIONISM

Impressionism in art as an historical phenomenon of the nineteenth century has been clearly defined. It represents the artistic effort of a relatively small group of artists in France during the decade 1870-1880. Yet to consider impressionism in art solely as an historical phenomenon is, in a sense, to deny its essence. Impressionism is at the same time an aesthetic phenomenon, which coinciding with the historical phenomenon of impressionism produced an eternal moment in art. In other words, the principal impressionistic artists utilized in the creation of art the impressionistic aesthetic during the historical period generally considered as being the age of Impressionism. A writer such as Gide, for example, utilized what may be considered a "classical" aesthetic in an historical period that is not generally considered by literary historians as an age of classicism. Gide therefore does not represent the phenomenon of classicism in entirety since the historical and aesthetic phenomena of classicism do not coincide. As such Gide's aesthetic is not pure, that is, it is not the aesthetic of the seventeenth century since it has been colored by the historical difference. The impression-

ism of the late nineteenth century, on the other hand, represents an eternal moment in art in that the aesthetic and historic phenomena of impressionism both coincide.

Fundamental to the aesthetic idea of impressionism is a philosophy of movement that closely resembles that of the Greek philosopher Heraclitus, who maintained that the universe is constantly changing and that the only constant is change itself. The Heraclitian symbol of flux, fire, was interpreted by the impressionists as a flow of water, a river, as expressed by Leibniz, into which you cannot step twice. Donald McGinn, in underlining the Leibnizian concept of flux as the basis of impressionism, views the art of impressionism as a type of Proustian recreation of the past:

As the river of time constantly flows on the present moment is irretrievably lost, except perhaps in memory. Thus the moment of inspiration that the artist experiences will never return, but through his art he has the power to give it a permanence that it could never actually possess--not the permanence of fact but rather the permanence of a momentary sensation forever captured in the work of art itself.⁵

Every impressionistic canvas thus represents a unique moment in the perpetuum of time. It is the triumph of the momentary over the permanent; it is the representation of a unique moment selected from a dynamic and constantly changing reality--a reality where chance is the principle of all being and wherein the truth of the moment invalidates all other truths. Yet impressionism represents a comprehen-

⁵Donald McGinn, Literature as a Fine Art (White Plains: Peterson, 1952), p. 303.

sive view of reality, for it directly involves a person in immediate interaction with all phases of his environment. The impressionistic artist must therefore take into account not only the immediately perceived external objects but also personal feelings and remembered sensations as they merge with the external elements in the situation. The past, present and future are then implicit in the flow of the immediate experience. The impressionist, in order to describe the present momentary state of an organism must consider its past history, and future state in order to portray the present, which is merely a point of passage, a moment "chargé du passé et gros de l'avenir."⁶

A preoccupation with the momentary as opposed to the permanent, the fundamental aesthetic principle of impressionistic art, has been underlined by Hauser as the basic experience of the nineteenth century.⁷ Zola, perhaps the most influential critic of the art of impressionism, recognized the importance of the momentary as opposed to the permanent in impressionistic art: "On doit saisir la nature dans l'impressionnisme d'une minute. Il faut fixer à jamais cette minute sur la toile."⁸

⁶Charles Hartung, Browning and Impressionism (Stanford: Stanford Univ. Press, 1953), p. 31

⁷Hauser, p. 925

⁸Emile Zola, "Le Naturalisme au Salon" Le Voltaire, June 18-22, 1880. Reported by Lionello Venturi, Les Archives de l'impressionnisme. Vol. 2 (Paris: Durand-Ruel, 1939), p. 279.

The manner used by the impressionists to represent in a work of art a fleeting moment chosen from the perpetuum of time was dictated primarily by the historical situation in France following the fall of the Second Empire, the moment in Taine's conception of the term. It was an age during which an emphasis was placed on the simple and the ordinary and not on the monumental and the exceptional, an era dominated by a certain respect for the working classes. These societal reorientations are clearly reflected in impressionistic art--an art which portrayed simple trees instead of monumental ones, an art which portrayed simple peasants at work instead of the nobility at leisure. One need only compare the deliberately ostentatious "Coronation of Napoleon" by David and the "Death of Sardanapalus" by Delacroix to the unpretentious canvases of the impressionists, such as the "Spring Trees by a Lake" by Monet and the "Woman Scratching" by Degas, to realize the almost banal quality of the subjects chosen by the impressionistic artists.

Developping concurrently with a preoccupation with the ordinary was an age of technology and science which would significantly transform what had formerly been primarily cultural centers into industrial cities in our modern sense of the term. The city would become a huge sprawling organism inhabited by the masses of humanity, the lower bour-

III

geists--men who were becoming fully cognizant of their role in a huge and intricate urban machine. The cities, as Hauser indicates, form the soil in which the new art is rooted:

Impressionism is an urban art and not only because it discovers the landscape quality of the city and brings painting back from the country to the town but because it sees the world through the eyes of the townsman who reacts to external impressions with the overstrained nerves of a modern technical man. It is an urban style, for it describes the changeability, the nervous rhythm, the sudden, sharp, but always ephemeral impression of city life.⁹

It represents, as Hauser has shown, the two basic feelings which life in such an environment produces, the feeling of being alone and unobserved on the one hand, and the impression of roaring traffic, incessant movement and constant variety on the other--a feeling not unlike that expressed by Baudelaire in that section of Les Fleurs du Mal entitled "Tableaux parisiens", nor unlike the sensation expressed by Apollinaire in the cubist poem "Zone".

Impressionism is the realization that the world of experience is not permanent, a realization that in order to portray the only constant which actually exists, time, required a reduction of the artistic representation to the mood of the moment. Such an attitude is viewed by Hauser as a "fundamentally passive outlook on life",¹⁰ that is,

⁹Hauser, p. 871

¹⁰Ibid., p. 873.

the artist is a spectator of the dynamic world of experience and not, as the classical artists had assumed, the creator of a reality totally outside the limits of time. The impressionistic artist is non-involved, receptive and contemplative, the antithesis of Hugo and Lamartine, for example, who espoused both a humanitarian and a poetic ideal. The impressionistic artist represents, in short, as Hauser has demonstrated, the aesthetic attitude purely and simply: "Impressionism is the climax of a self centered aesthetic culture and signifies the ultimate consequence of the renunciation of the active life."¹¹

From such a standpoint of aloofness the impressionistic artists understood or perhaps saw more clearly the myriad effects of the developing age of technology they witnessed around them. They, in fact, used science as the basis of their artistic technique. As their principal tool they chose light.

While painting near the Seine at Argenteuil, Monet, Renoir and Pissarro observed numerous colors in the reflexes of light on the water, which, they observed, showed continual movement and life. This observation suggested to them the possibility of expressing light in their canvases by opposing colors. In their early works they portrayed only water in this new manner; the remainder of the canvas was executed

¹¹Ibid., p. 873.

in the old realistic tradition. The result was unbalanced canvases. To correct this unbalanced effect they began to realize every element of their canvases in the manner in which they had formerly portrayed only water. The images they observed and represented were not abstract in form nor were they in *chiaroscuro*, but in reaction to the reflexes of light. They had selected only one element from nature, light, to interpret all of nature. Light, then, was no longer an element of reality. It became the essential principle of their style and at that moment impressionism, historically and aesthetically, was born.

Using light as a means of approaching reality meant a revolutionary emphasis being placed upon the visual moment in art. The result, as Reutersvard explains, was a sensual aestheticism, that is, from a standpoint of aloofness and contemplation the impressionistic artists represented a dynamic reality utilizing not an intellectual approach but one based solely on the senses, primarily sight. Reutersvard underlines this point as follows: "Painting was to be upheld by the geniuses of sight who could master the world as a visual appearance and reproduce it in detail."¹² Impressionism is then an offspring of Comte's philosophy wherein everything is dismissed that does not result from positive sensual experience. The canvases of the impressionists were pro-

¹²Oscar Reutersvard, "The Accentuated Brush Stroke of the Impressionists" Journal of Aesthetics and Art Criticism (Baltimore; Waverly Press, March 1952), p. 277.

pounded as being, as Reutersvard explains, "scientific reports of chromo-luminaristic conditions in nature, the decomposed structure was said to correspond with the disaggregation of sunlight into different prismatic elements."¹³ Through sunlight the observed color in nature was reduced to a multitude of small touches of color which when recreated on a canvas would give rise to the color observed in physical reality as a result of the chromatic fusion on the observer's retina. This reduction of color to small dots is referred to by Rewald as the "comma style"¹⁴ of the impressionists. By utilizing such a style the impressionists could record every nuance of the observed color in physical reality and at the same time indicate the particular moment as a result of the color produced by chromatic fusion, thereby recreating the moment of inspiration as it occurred in nature. Reutersvard underlines this point as follows:

The surfaces of their canvases were covered with a vibrating tissue of small dots and strokes, none of which by itself defined any form, yet all of which contribute to recreate not only the particular feature of the chosen motif but even more the sunny air which bathed it and marked trees, grass, and houses with the specific character of the day if not the hour.¹⁵

Not only did the impressionists reduce reality to a two dimensional surface, as Hauser explains, but within this two dimensionality to a system of shapeless spots,

¹³Ibid., p. 277

¹⁴John Rewald, The History of Impressionism (New York: Harcourt Brace, 1943), p. 234.

¹⁵Reutersvard, p. 278.

therby destroying, to a certain degree, both a sense of the tangible and a sense of the limited:

Impressionism forgoes not only plasticity but also design, not only spatial but also linear form; that the picture makes up in energy and sensual charm for what it lacks in clarity and evidence is obvious, and that was the main goal of the impressionists.¹⁶

Impressionism, an art of reduction, not only alters but also distorts the colors of physical reality; since as Hauser remarks, the color perceived in nature through the senses may vary from the intellectually perceived or abstract color which is separated totally from a particular situation in nature.

Hauser states:

We think, for example, of a piece of white paper as being white in every lighting despite the colored reflexes it shows in ordinary light. In other words, the remembered color we associate with the object and which is the result of long experience and habit displaces the concrete impression gained from immediate perception; impressionism now goes back behind the remembered theoretically established color to the real sensation, which is in no sense a spontaneous act but represents a supremely artificial and extremely complicated psychological process.¹⁷

Impressionism was then contradictory to all previous art in that it rejected the concept of synthesis. It was, as Hauser has shown, the first time in the history of art that analysis became the basis of art. Impressionism is an analysis not only of reality reduced to a series of unique moments, but within this reality held in suspension in the artistic artifact the image was reduced to a series of color spots juxtaposed on the surface of a canvas.

¹⁶Hauser, p. 875.

¹⁷Ibid., p. 876.

The specific nature of this moment that the impressionists captured and held in suspension with their acute scientific eyes is determined wholly by their individual conception of physical reality. Their art corresponds to the aesthetic experience described by Kant, wherein "pleasure is related to the simple apprehension of the form of an object without referring this apprehension to a certain knowledge, the representation does not refer to the object but only to the subject."¹⁸ Inherent in this definition are two of the fundamental characteristics of the impressionistic moment--an anti-intellectual ideal and a search for beauty. In an attempt to understand better these two characteristics it is helpful to recall the lesson proposed by G.E. Lessing in 1776 in Laocoon wherein the possible goals of each of the creative arts are advanced. Art, as Lessing suggested, is to be directed solely at creating a pleasing illusion of what is, in the broadest terms, beautiful. Since perfect illusion is not the result of an exact reproduction of nature, it must therefore come from the artist's power to make the person viewing a work of art believe in the reality of the artistic creation. Lessing further demonstrated that each of the creative arts achieves illusion by a means appropriate to its medium. The creative artist, it would follow, must therefore explore the potentialities of his medium to the full while at the same time respecting the limitations of his art by refusing to allow any influences from

¹⁸Reutersvard, p. 276.

deflecting him from his main aesthetic purpose. Largely through the efforts of Lessing, art was liberated from its role as solely the servant or vehicle of religion and philosophy, whose aim was not simply to please but also to instruct. It would seem that such a proposal would hold as unaccountable much religious and contemporary Russian art, which are in many respects, vehicles for particular philosophic points of view. Yet neither religious art nor contemporary Soviet art violates the essential theory advocated by Lessing, whose thesis suggested that art may exist as an entity unto itself without a necessary didactic obligation, not necessarily denying the possibility that art could also be didactic.

The art of impressionism, in contrast to religious art, for example, is characterized by an absence of didacticism; as such the impressionists were not deflected from their main aesthetic purpose in any manner. As such, their art represents an enthusiastic search for beauty. This beauty they believed was to be found only in certain rare moments in a fluid reality: "Ils recherchent dans l'apparence mobile une éternité. Elle est cachée partout cette beauté qu'ils poursuivent et ils sont les premiers à le découvrir."¹⁹ In so doing they discovered, as Venturi states, "a new form of beauty where it had not

¹⁹Ruth Moser, L'Impressionnisme français (Geneve: Droz, 1952), p. 275.

been believed that beauty existed."²⁰

The immediate satisfaction they experienced in dealing with such a fluid and dynamic reality resulted in their finding, as Venturi explains, "a new form of appearance without pretending that their form of appearance was the form of reality."²¹ that is, as artists espousing an anti-intellectual ideal, their objective was not didactic, as in religious art, but aesthetic. As such, the attainment of beauty was their only preoccupation.

The reality portrayed by the impressionists in their canvases could be portrayed repeatedly since the particular reality portrayed in one impressionistic canvas represented only one of an unlimited number of moments that when seen collectively represent the complete history of the reality or object represented. The subject matter of one impressionistic canvas, that is, one of a series of canvases dealing with the same physical reality as for example, the Rouen cathedral or a particular lilly pond, becomes, in fact, secondary to the particular chromatic effect produced on it by the particular lighting of a specific moment. Gauss underlines this point as follows: "The subject matter retreats until it becomes no longer subject matter but a perpetual motif over which numerous variations can be played."²² These motifs, the

²⁰Lionelle Venturi, Art Criticism Now (Baltimore: Johns Hopkins Univ. Press, 1941), p. 111.

²¹Ibid., p. 112.

²²Charles Gauss, The Aesthetic Theories of French Artists (Baltimore: Johns Hopkins Univ. Press, 1949), p. 22.

Rouen cathedral for example, become, as a result of their continued repetition, symbols and thereby provide the impressionistic artist with unlimited subject matter. The same effect is achieved musically by Ravel in Bolero, which, though appearing to be monotonous repetition, represents a skillful presentation of a motif in impressionistic music created by a recurring theme with variations. Each variation on the essential theme, the motif, represents a musical tableau in much the same manner that the painting "Cathédrale de Rouen sous le soleil" by Monet represents an artistic tableau. The impressionist, whether a composer or an artist, can thus portray the motif repeatedly since each tableau represents only one moment in the history of the particular reality.

In their canvases the impressionists, as artists espousing an anti-intellectual ideal, portrayed not all of reality but only one aspect of reality--the beautiful. Their aim was not to make a judgement of reality but instead to present it as they conceived it to be. They were, in short, anti-intellectual, optimistic, and from Emile Zola's point of view, naive in their presentation of reality. The reality they portrayed was considered naive by Emile Zola for it consisted of only the striking and the beautiful, and not all of reality. Yet the impressionists, fully engaged in their roles as artists, had to be content to see only the striking and the beautiful. To have done more would have been to attempt a result outside the realm of art. Zola criticized their incomplete portrayal

of reality as follows:

Le grand malheur c'est que pas un artiste de ce groupe n'a réalisé puissamment et définitivement la formule nouvelle qu'ils apportent tous épaisse dans leurs oeuvres. La formule est là, divisée à l'infini; mais nulle part dans aucun d'eux on ne la trouve appliquée par un maître. On peut leur reprocher leur impuissances personnelles, ils n'en sont pas moins les véritables ouvriers du siècle. Ils ont bien leurs trous, ils lachent trop souvent leur facture, ils se montrent incomplets et impuissants; il leur suffit de travailler au naturalisme contemporain pour se mettre à la tête d'un mouvement et pour jouer un rôle considérable dans notre école de peinture. ²³

Zola, in praising their method, criticized the reality that the impressionists portrayed as incomplete and unfinished. Yet to the impressionists point of view their canvases were finished; for they had changed traditional form in order to find a form adapted to their coloring. They again found that simultaneous vision of color and space that had been in part destroyed by a prejudice in favor of drawing. To avoid virtuosity they therefore stopped finishing when they had arrived at light and color. It was this incompleteness that caused their immense popularity; ironically, it was at the same time the cause of their subsequent failure. For impressionism failed as Zola had predicted it would:

Ce sont tous des précurseurs, l'homme de génie n'est pas né. On voit bien ce qu'ils veulent, on leur donne raison, mais on cherche en vain le chef-d'oeuvre qui doit imposer la formule et faire combler toutes les têtes. Voilà pourquoi la lutte des impressionistes n'est pas encore abouti; ils restent inférieurs à l'oeuvre qu'ils tentent, ils bégayent sans pouvoir trouver le mot. . . Il ne reste plus si l'on veut avancer encore qu'à se remettre à l'étude des réalités et à tâcher à

²³Reported by Lionelle Venturi, Les Archives de l'Impressionism, p. 280.

les voir dans des conditions de vérité plus grandes. Tous leurs efforts doivent tendre à rendre leurs œuvres plus fortes, plus vivantes en donnant l'impression complète des figures et des milieux.²⁴

Yet impressionism could not by its very definition fulfill the requirements imposed by Zola, for he had imposed on art demands totally outside the realm of art; he had imposed objective truth on a group of artists who excluded everything conceptual from their particular world view, a group who, without a doctrine or manifesto, produced, as Zola called them, "des œuvres heureuses."

Ce fût bien là la tragédie artistique de 1880; les impressionnistes eurent gain de cause sur la critique qui après les avoir bafoués, les apprécia; ils pénétrèrent dans le Salon. Mais ils se modifièrent aussi.²⁵

For in accepting certain principles that had been opposed to them they were no longer sensationalists--impressionism had become the preoccupation of a group of doctrinaires who opposed the order of reason on the irregularity and variety of sensations of the impressionists. Impressionism, the artistic symbol of the rise of a new class to human consciousness, was in the end denied existence by the very group which had encouraged its creation. The lower bourgeoisie no longer could nor would accept sensationalism as the basis of art--the reason of mathematics had displaced the subjectivity of the artistic perception. Impressionism had, in a sense, des-

²⁴F.W.J. Hemmings, Zola (Oxford: Clarendon Press, 1966), p.416.

²⁵Venturi, Les Archives de l'impressionisme, p. 55

troyed itself in converting a whole civilization to its taste. This would not be realized until 1910, when an historical perspective would show that impressionism had, in fact, been dead for thirty years.

Yet before the self-annihilation of impressionistic art, an art of sensual aestheticism based on the principles of modern science and imbued with an anti-intellectual optimism in an attempt to portray an eternity, artistic impressionism would permeate and alter significantly the existing literary aesthetic. An analysis of Emile Zola's associations with the impressionists and his criticism of their art will demonstrate the formation of a new literary aesthetic, based in a large part, on the aesthetics of impressionistic art.

CHAPTER II

EMILE ZOLA AND ART CRITICISM

Emile Zola's affiliations with the impressionists and their art can be traced to his youth in Aix-en-Provence where Zola was a classmate of Paul Cézanne, who several decades later would be considered with Giorgione, Caravaggio and Manet as one of four giants in the creation of modern art. It was in fact Paul Cézanne who first introduced Zola to modern art by availing himself as a type of mentor and critic as he conducted Zola through the Salon des Refusés, an exhibition of canvases in 1863 that had been rejected by the academy as unrepresentative of French art, and who, upon Zola's arrival in Paris, introduced him to Camille Pissarro, Bazille and Monet.

As in other eras of artistic and literary creation in France, the new art of the 1860's was conceived in a café-- in this instance the Café Guerbois (11, Grande rue des Batignolles; now, 9, avenue de Cligny) in the Batignolles district of Paris. It was there that Zola would, in the presence of Bazille, Fantin-Latour, Degas, Renoir, and Manet, listen to the leading critics of the new art, Paul Duranty and Philippe Burty, and where Zola would himself discuss the new art with the artists who created it, primarily Fantin-Latour, Degas, Renoir, Monet, Pissarro, and Antoine Guillemet, a landscape

painter in the tradition of Corot and Courbet who on May 7, 1866 took Zola to visit Manet in his studio and to study the canvases displayed there as a private exhibition by the artist. Zola, having recently published La Confession de Claude, heard from the master himself, as Hemmings relates, the story of Manet's artistic apprenticeship. Their meeting was the beginning of a lifelong friendship. The enthusiasm with which Zola early acclaimed the canvases of Manet can be seen from the following remarks made by Zola in his first Salon published in L'Evenement illustré on May 6, 1866:

Puisque personne ne dit cela, je vais le dire, moi, je vais le crier. Je suis tellement certain que M. Manet sera un des maîtres de demain, que je croirais conclure une bonne affaire si j'avais de la fortune en achetant aujourd'hui toutes ses toiles. Dans dix ans elles se venderont quinze fois plus chères. La place de M. Manet est marquée au Louvre comme celle de Courbet. . .²⁶

Zola again demonstrated his enthusiasm for the new art, particularly that of Manet, in a study written for the Revue du XIX^{ème} Siècle on January 1, 1867 entitled "M. Edouard Manet: Une nouvelle manière en peinture." After furnishing his readers with a short biography of Manet, composed of information supplied by the artist himself, Zola analyzed the artist's principal canvases. Not since Baudelaire's analysis of Delacroix had a writer given a more lucid analysis of an artistic technique:

L'aspect général (des toiles de Manet), je l'ai dit, est d'un blond lumineux. Dans la lumière diffuse les visages sont taillés à larges pans de chair, les

²⁶Reported by Henri Mitterand, Zola Journaliste (Paris: Colin, 1962), p. 68.

lèvres deviennent de simples traits, tout se simplifie et s'enlève sur le fond par des masses puissantes. La justesse des tons établit les plans, remplit la toile d'air, donne la force à chaque chose. On a dit par moquerie que les toiles de Manet rappelaient les gravures d'Epinal et il y a beaucoup de vrai dans cette moquerie qui est un éloge; ici, et là, les procédés sont les mêmes, les teintes sont appliquées par plaques, avec cette différence que les œuvres d'Epinal, sans se soucier des valeurs, et qu'Edouard Manet multiple les tons et met en eux les rapports justes. Il serait beaucoup plus juste et intéressant de comparer cette peinture simplifiée avec les gravures japonnaises qui leur ressemblent par leur élégance étrange et leurs taches magnifiques.²⁷

In the following year Zola again defended, in an inverse manner, the art of impressionism in a series of articles which appeared in l'Evenement illustré. The following criticism made by Zola of Meissonnier's canvases, although not mentioning the impressionists, can only be interpreted as a defense of impressionism:

Rien de plus délicat, de plus vif, de plus spirituel, de plus ferme, de plus précis, de plus parfait que les quatorze bouts de toile de Meissonnier au Salon-- mais il ne s'agit pas de peinture.²⁸

Zola's disdain for the official academy art was first expressed on April 19, 1865 when discussing the suicide of Jules Holtzapffel, an artist whose canvases had been rejected by the academy. In an article signed "Claude", Zola remarked:

Certes, je n'affirme que le refus du jury ait seul décidé de la mort de ce malheureux. Il est difficile de descendre dans une âme humaine à cette heure suprême de suicide.²⁹ Vraiment je ne voudrais pas avoir condamné cet homme.

²⁷ Ibid., p. 72.

²⁸ Ibid., p. 76.

²⁹ Ibid., p. 62.

The preceeding remarks by Zola were in effect an open declaration of war against the academy jury whose members included Gerome, Cabanel, Meissonnier, Gleyre, Fromentin, Daubigny and Théophile Gautier. Zola at the same time attacked the traditional critics Ernest Chesneau, Louis Leroy and Edmond About. Those rallying behind Zola included Manet, Cézanne, Renoir, Boudin, Bazille, Pissarro, Sisley, Morisot, Degas, Monet, Jongkind and the critics Castagnary (art critic for La Liberté and Le Main Jaune) and the Marquis de Beissy. Zola, speaking for the new artists, stated on April 27, 1866 in L'Evenement illustre:

Il est donc bien entendu que le Salon n'est pas l'expression entière et complète de l'art français en l'an de grace 1866, mais qu'il est à coup sûr une sorte de ragoût, préparé et fricassé par vingt-huit cuisiniers nommés tout exprès pour cette besogne délicate. Je désire insister sur ce point. Le jury n'est pas nommé par le suffrage universel mais par un vote restreint auquel peuvent seulement prendre part les artistes exemptés de tout jugement à la suite de certaines récompenses. Quelles sont donc les garanties pour ceux qui n'ont pas de médailles à montrer? Ceux qu'il faut appeler au vote ce sont les incennus. . . Je supplie à tous mes confrères de se joindre à moi; je voudrais grossir ma voix, avoir toute puissance pour obtenir la reouverture de ces salles où le public allait juger, à son tour, et les juges et les condamnés.³⁰

Zola's ardent campaign in favor of impressionistic art from its inception made him the champion of the impressionist cause. Proof of his popularity among the impressionists is provided, as Hemmings remarks, by the evidence of at least two impressionistic canvases painted in 1870, in both of which Zola

³⁰Ibid., p. 62.

is featured: Bazille's Atelier and Fantin-Latour's Atelier aux Batignolles. Zola further won the esteem of the impressionists by dedicating La Honte to Edouard Manet. The following dedication appeared in L'Evenement Illustré on September 1, 1868:

A Edouard Manet. Le jour où, d'une voix indignée, j'ai pris la défense de votre talent, je ne vous connaissais pas. Il s'est trouvé des sots qui ont osé dire alors que nous étions deux compères en quête de scandale. Puis-que les sots ont mis nos mains l'une dans l'autre, que nos mains restent unies à jamais. La foule a voulu mon amitié pour vous, cette amitié est aujourd'hui entière et durable, et je vous en donne un témoignage en vous dédiant cette œuvre.³¹

In the period following 1870 Zola's associations with the impressionists become more difficult to perceive. His apparent withdrawal of active support of the new art came, as Hemmings has discovered, at a time when impressionism came most strongly under public attack and when need for advocates in the Parisian literary and artistic revues was more necessary than ever. The unpopularity of the new art during the early years of the Third Republic is demonstrated by the following account of a public auction held in 1875 in the Hôtel Drouot:

A sale held in 1875 in the Hotel Drouet occasioned scenes of such violence that the auctioneer was obliged to call in the police, while the canvases (72 of them, signed by Monet, Renoir, Sisley and Morisot) went for trifling sums, the total takings being little more than ten thousand francs.³²

Zola, reasonably affluent from the publication of L'Assommoir, soon became the almost exclusive financial supporter of the new

³¹Ibid., p. 78.

³²Hemmings, Zola, p. 408.

artists, who had neither private resources nor family wealth.

In the 1870's the Café Guerbois was replaced by the Café de la Nouvelle-Athènes in the Pigalle district as the focal point of the new art. Zola, having married, no longer frequented the cafés. He did however occasionally meet with the impressionist artists in the office of his publisher Georges Charpentier, also a friend of the new artists. These infrequent encounters with the impressionists have led many critics to believe that Zola was growing disenchanted with the new art; others propose that Zola, completely engaged in novel writing during the decade 1870-1880 could not spare the time to visit the impressionist exhibitions or report on them. Both of these theories are, however, as Hemmings demonstrates, erroneous. He gives the following evidence:

In the immediate post war years Zola joined La Cloche as a parliamentary reporter. At the end of 1872 he transferred briefly to Le Corsaire, then in 1873, he wrote a number of articles, chiefly dramatic criticism, for L'Avenir National. The impression one has is that, for one reason or another, newspaper editors were reluctant to entrust to Zola the reviewing of the annual art exhibitions; his pre-war reputation as a fire-brand would not have commissioned him to the wary. During the latter half of 1873 and throughout 1874 Zola was unable to place copy with any newspaper except provincial ones like La Semaphore de Marseille. The fortune of a free lance journalist in these early years of the Third Republic, when the government kept the press under strict surveillance were precarious particularly for one of Zola's notoriety. The theory that his silence betokened a disinclination to commit himself in print about the new art clearly cannot be accepted universally.³³

If Zola could not publish in Parisian newspapers, he had the good fortune, as Hemmings has discovered, of being able to

³³Reported in F. W. J. Hemmings, "Zola, Manet et les impressionnistes" PNL September 1958, p. 409.

secure outside of France an opening for his journalism. Through Zola's association with Turgenev he was able to sell in 1874 the serial publication rights of La Faute de l'Abbé Meuret to the Saint Petersburg monthly magazine Vestnik Evropy. Then on January 18, 1875 Turgenev inquired of Stasyulevitch, the editor of Vestnik Evropy as to whether he would like to receive from Zola a regular Paris survey wherein Zola would devote his attention primarily to literary, artistic, and social matters. The Russian editor welcomed the idea and by December 1880, sixty-four "Lettres de Paris" appeared in Vestnik Evropy. Contained in the letters were studies of Sand, Balzac, Hugo, Musset, Gautier, Sainte Beuve, Stendhal, Taine, the French theatre, the contemporary French novel, and essays on French civilization and culture as well as extracts from L'Assommoir and Nana. The letter published in the June 1875 issue of Vestnik Evropy was a complete salon.

The salons written by Zola for the Russian public, unlike those published in France, contained lengthy material dealing with both the artists that were admired by Zola as well as those he disliked. His critique of Alexandre Cabanel's Naissance de Vénus, a canvas greatly admired by the leading salon critics in France, illustrates well the zeal with which Zola criticized works that affected adversely his aesthetic:

The picture has neither flaws nor merits; it breathes instead the most deadly mediocrity. It is art created out of the old formula refurbished by the adroit hand of an apprentice craftsman.³⁴

³⁴Ibid., p. 410.

Contained in the same "Lettre de Paris" as the devastating review of Cabanel's Naissance de Vénus appeared the following statement on Manet:

Manet is primarily concerned with the truthfulness of the general impression and not with the finishing details that cannot be perceived from a certain distance. He possesses in addition a negative elegance; the sense of modernity is highly developed in him and his felicitous brush strokes make him at times a match for the Spanish masters. Incidentally his influence in our modern school is becoming more perceptible. If he is violently criticized he is also imitated. He counts as a master of his craft. Thus he stands at the head of a whole group of artists steadily expanding to which the future belongs. I repeat, the incomprehension of the public will be gradually dispelled and Manet will stand revealed for what he is in reality, the most individual painter in our time; the only one after Courbet who is distinguished by those truly original features heralding the naturalist school of which I dream the rejuvenation of art and the broadening of human creation.³⁵

Zola further acclaimed the genius of Manet in the fifteenth "Lettre de Paris". His praise of Manet was inspired by the fact that one of Manet's works had been rejected by the academy as inappropriate for exhibition in the salon:

It is understandable that the painting's submission should have exasperated the jury--the scene is set outdoors, the tones are vigorously defined, the outlines merge in the play of light. Certain cavalling critics will never forgive Manet for having barely indicated the washerwoman's face. Two dark spots represent the eyes, the nose and lips are shown as mere pink strokes. I realize why such a picture should cause irritation, but for my part I find it most curious and original. . . . What in particular vitiates critical opinion about Manet is that people will never be content to judge him simply as an artist--He paints people in a manner prescribed in the academies for painting inanimate objects. What I mean is that he never devises,

³⁵Ibid., p. 410.

never composes. Do not expect from him anything but a literally accurate rendering. He is a naturalist, an analyst. He cannot rhapsodize or philosophize. He can paint and that is all, and this is so rare an accomplishment that thanks to it he is the most original artist in the last fifteen years.³⁶

In a letter published in the following year Zola's praise of the new art was expanded from a praise of only the canvases of Manet to include the works of the entire group of impressionists:

On les appelle impressionnistes parce que certains d'entre eux paraissent vouloir rendre surtout l'impression vraie des êtres et des choses sans descendre dans une exécution minutieuse qui enlève toute sa valeur.³⁷

Contained within the same letter was the following statement about Caillebotte's Jeune homme à la fenêtre:

It is a thoroughly anti-artistic painting, a painting as limp as glass, bourgeois, thanks to the exactness of the rendering. The photographing of reality when it is not distinguished by the original stamp of the artist's talent is a sorry thing.³⁸

The preceding critique reveals a fundamental aspect of Zola's aesthetic, that is, the exact rendering of reality in a work of art without the original stamp of the artist's talent, as in the conventional creations of the official academy artists, affected adversely Zola's conception of art. As such Zola shows himself to be diametrically opposed to Proudhon who believed that a work of art was without value when marked by the original stamp of the artist's talent:

Pour Proudhon l'oeuvre d'art est d'autant plus remarquable qu'elle porte moins la marque d'un artiste original. Proudhon prétend que l'oeuvre d'art doit être l'image

³⁶Ibid., p. 411.

³⁷Ibid., p. 412.

³⁸Ibid., p. 412.

anonyme d'une civilisation; le fruit naturel d'un état historique de la société, "le produit de la nation". L'écrivain, l'artiste, ne serait que l'agent obscur et presque inconscient des forces, des tendances, des rêves, d'un groupe social aussi étendu que possible. Pour Zola au contraire, l'individualité est la marque la plus précieuse de l'œuvre d'art. Au-dessus du temple égyptien ou grec, au-dessus de la cathédrale du moyen âge, il met les chefs-d'œuvre variés et individuels des grands artistes de la Renaissance et de l'art moderne.³⁹

Zola similarly disliked what he would call "academy literature". He criticized conventional literature in Le Roman Experimental as follows:

Le malheur est qu'ils (unoriginal writers) n'ont pas l'expression personnelle, et c'est assez pour les rendre à jamais médiocres. Ils auront beau entasser volumes sur volumes, user et abuser de leur incroyable fécondité, il ne se dégagera jamais de leurs livres qu'une odeur fade d'œuvres mort-nées. Plus ils produiront même, et plus le tas moisira. Ces romanciers prennent le style qui volent autour d'eux. Ils attrapent les phrases dans l'air. Jamais les phrases ne sortent de leur personnalité; ils les écrivent comme si quelqu'un par derrière, les leur dictait; et c'est peut-être ça qu'ils n'ont eu à ouvrir le robinet de leur production. Sans copier, ils ont, au lieu d'un cerveau créateur, un immense magasin rempli des phrases connues, des locutions courantes, une sorte de moyenne du style usuel. Ce magasin est inépuisable, ils peuvent y prendre à la pelle pour couvrir le papier. En voici, en voici encore! Toujours, toujours de pelletées de matières froides et terreuses, qui complètent les colonnes des journaux et les pages des livres.⁴⁰

The impressionists, on the other hand, in representing in a canvas the reality they observed with their acute scientific eyes, satisfied Zola's demand for originality in that they had changed traditional artistic form in order to represent visually

³⁹Philippe Van Tieghem, Les grandes doctrines littéraires en France (Paris: Presses Univ. de France, 1965), p. 233.

⁴⁰Emile Zola, Le Roman Experimental (Bernouard: Paris, 1927), pp. 173-174.

the reality they observed. It was their technique of representation that was so highly acclaimed by Zola--a technique fundamental to the art for art movement which required total anonymity in a work of art and therefore the complete absence of the artist from the artistic or literary creation. As such the impressionistic artists and Emile Zola represent the midpoint in the stylistic evolution that began with Gautier and culminated in the sonnets of Mallarmé, that is, the impressionists and Zola represented in their creations scientifically documented renderings of reality, yet they both had changed traditional forms of representation in order to remain faithful to their ultimate objectives. The conclusion of this thesis may show that it was a technique similar to that of the impressionistic artists that was utilized by Zola to represent verbally the reality he observed and documented as documented by his naturalistic objectives, a technique which perhaps overrides his essential naturalistic thesis--a thesis founded on the desire to represent reality objectively without the subjectivity of author intervention, yet which at the same time, as will be demonstrated in Chapter V, is characterized by the highly original and subjective stamp of Zola's talent. Hemmings, it would appear, does not fully understand the stylistic principles used by Zola, when he states:

Zola never succeeded in reconciling intellectually his demand for submission to objective reality (naturalism) with his equally strongly held craving for originality;

which could only manifest itself in an aesthetic re-fashioning of reality.⁴¹

Hemmings has failed to perceive the technique used by Zola to aesthetically refashion reality--it is a technique that perhaps is not unlike that used by the impressionists, a technique recognized by Zola in the canvases of Manet:

Manet is a modern artist, a realist, a positivist--but the significance of his achievement lies less in his choice of contemporary everyday subjects than in the circumstances that the artist has created a new form for the new contents and it is this new formula which frightens everyone.⁴²

Zola was at the same time disappointed with the impressionists.

He stated:

I feel a great fondness for the innovators, for those who press forward violently, careless of compromising their aesthetic careers; only one thing can be asked of them--to continue unwaveringly the task they have embarked on and to find in their midst one or more painters sufficiently talented to reinforce with masterpieces the new artistic formula.⁴³

Yet the genius of impressionism for whom Zola was waiting and who, Zola hoped, would put the new artistic formula into practice did not and could not exist; for Emile Zola had imposed on art an objective that is totally outside the realm of art. He insisted:

Il ne reste plus si l'on veut avancer encore qu'à se remettre à l'étude des réalités et à tâcher de les voir

⁴¹Hemmings, "Zola, Manet and the Impressionists", p. 412.

⁴²Ibid., p. 410.

⁴³Ibid., p. 412.

dans des conditions de vérité plus grandes. Tous les efforts doivent tendre à rendre les oeuvres plus fortes, plus vivantes, en donnant l'impression complète des figures et des milieux, dans les mille conditions d'existence où ils peuvent se présenter.⁴⁴

Zola's insistence on the pursuit of truth, that is, a comprehensive portrayal of all reality in a work of art, however, was an impossible demand to impose on art, particularly impressionistic art, which devoid of all philosophic or didactic objectives, attempted only an aesthetic representation of reality. Yet Zola would insist on this point throughout his career as an art critic.

Even though the impressionists could not fulfill the goals imposed on their art by Emile Zola, he continued to praise their art, particularly their coloring technique. He remarked on April 19, 1877:

Ils voient tous la nature gaie et claire, sans le jus de bitume et de terre de sienne des peintres romantiques. Ils peignent le plein air, révolution dont les conséquences seront immenses. Ils ont des colorations blondes, une harmonie des tons extraordinaires, une originalité d'aspect très grande. . . avant quelques années on verra leur influence se produire sur les salons officiels eux-mêmes. L'avenir de notre école de peinture est là.⁴⁵

In the Salon of 1878, in which no impressionistic art was exhibited, Zola was nonetheless again to make a demand on the new art, as he had done in the preceeding year, that was outside the realm of art. His critique of the Salon of 1879 was brief, since

⁴⁴ Ibid., p. 416

⁴⁵ Reported in Mitterand, p. 183.

as he remarked: "exhibitions follow too closely for it to be of interest to study them in detail every year."⁴⁶ Despite the brevity of the Salon and Zola's disappointment that the man of genius had not yet appeared he allowed himself the following remarks on impressionism in general:

The impressionists have introduced open air painting--the study of the shifting effects in nature according to the innumerable variations of weather and time of day. They realize that the superb technical methods of Courbet can only produce magnificent pictures painted in the studio. They are pushing the analysis of nature still farther to the decomposing of light, the study of air in motion, of the interplay of colors, of chance modulations of light and shadow, of all the optical phenomena which make a panorama so mutable and so difficult to render. It is hard to realize what an upheaval is involved in the simple fact that painting is done in the open, that one has to deal with air in motion instead of shutting oneself up in a studio with a cold correct lighting entering a big window facing north. This is the coup de grace for classical and romantic painting, and what is more, this is the realist movement launched by Courbet and now released from the bondage of technique, broadened by analysis.⁴⁷

The final remaining piece of art criticism appeared in Le Voltaire June 18-22, 1880, entitled "Le Naturalisme au Salon", in which Zola, after praising the achievements of the new art, again called for the man of genius to come forth. This call cannot, however, in any sense be considered a final renunciation of Impressionism. Sufficient documents reveal that throughout the period 1865-1880 Zola maintained his enthusiasm for the new art, an art which he championed so ardently in the early 1860's and upon which he made impossible demands in the 1880's. During the

⁴⁶Reported by Hamming, "Zola, Manet and the Impressionists", p. 413.

⁴⁷Ibid., p. 414.

decade in which the art of impressionism fought the traditional jury of the academy Zola published four complete salons and four major reviews of exhibitions, both independant and public, all of which acclaimed the art of impressionism. Such a close affiliation with the world of art and a defense of its technique in all probability affected or perhaps transformed the form and content of the works produced by Zola during this period and throughout the remainder of his career. It may have been instrumental in the formation of his naturalistic thesis.

CHAPTER III

TOWARDS A DEFINITION OF LITERARY NATURALISM

In metaphysics and general philosophy, naturalism is used as the name of a major philosophic tradition and world view based on modern science. Naturalism, however, is more than a philosophic tradition or metaphysical doctrine--it is, as will be demonstrated, an aesthetic belief. As such it is seen by Munro as

a systematic application of the theories and methods of philosophic naturalism to the data and problems of art with such alterations and additions as the distinctive nature of the phenomenon may require.⁴⁸

In order then to underline the precise nature of the aesthetics of naturalism it is necessary to clarify the particular objectives and capabilities of each of the creative arts in question, that is, literature and art.

Art, unlike literature, is generally of two primary types--art existing as an entity unto itself and devoid of all didactic objectives (impressionistic art, for example), or art as a vehicle for a particular philosophic point of view (religious art for example). In other words, art whose only purpose is aesthetic and art whose purpose is both aesthetic and didactic. Art, when devoid of didactic objectives, represents what may, in the broadest terms, be considered as beautiful. Art created with a

⁴⁸Thomas Munro, "Meanings of Naturalism in Philosophy and Aesthetics" Journal of Aesthetics and Art Criticism Fall 1960, p. 134.

particular didactic purpose and all literature, on the other hand, represent an intellectual approach to reality. Such an approach, in didactic art and in all literature founded on a certain aesthetic, represents an attempt by the writer or artist to present what may be considered, in the broadest terms, as the truth. It is the truth in that it represents the consistent and deliberate opinion of the author or artist in a work or a series of works which the reader or observer must assume to be a truth.

The preceding is true of all literature, particularly the literature created in France in the second half of the nineteenth century, an age permeated by a certain respect for science and the scientific method. Gabriel Vaucaire, a contemporary of Zola's appropriately summed up the prevalent scientific spirit of the age as the pursuit of truth:

Ah, le vrai, c'est la grande passion de notre âge;
l'éternel tourment de nos intelligences, le piédestal
sur lequel toute statue doit reposer.⁴⁹

He continues:

J'admets que notre génération positive soit tourmentée
d'un besoin d'exactitude que les époques précédentes n'ont
pas éprouvé au même degré. Il en est d'une société sur
le retour, comme d'un homme entre deux âges. A mesure
que son imagination s'amortit, le jugement, la reflex-
ion, le goût du vrai se développent en elle.⁵⁰

Zola, in his pursuit of what may be considered the truth, used as the basis of his method, modern science, realizing that if his novels were to be a true reflexion of the society pre-

⁴⁹Gabriel Vaucaire, "L'esthétique de Zola" Revue des deux mondes Vol XXI, 1924, p. 820.

⁵⁰Ibid., p. 823.

sented therein that they must assimilate the spirit of the age. It was in fact a desire to represent the truth by utilizing a scientific method that underlines Zola's conception of the novel. Beuchat remarks in this connection:

Zola a écrit ses romans par souci de faire vrai, car il croyait que le romancier à l'instar du chimiste, n'a pour principes directeurs, que la veracité et la fidélité au réel.⁵¹

Zola himself underlined the necessity of presenting the truth in literature in Le Roman Experimental:

Le sens du réel me semble très facile à constater chez un écrivain. Pour moi c'est une pierre de touche qui décide tous mes jugements. Quand j'ai lu un roman, je le condamne, si l'auteur me paraît manquer du sens du réel. Qu'il soit dans un fosse ou dans les étoiles, en bas ou en haut, il m'est également indifférent. La vérité a un son auquel j'estime qu'on ne saurait se tromper. Les phrases, les alinéas, les pages, le livre tout entier doit sonner la vérité. On dira qu'il faut des oreilles délicates. Il faut des oreilles justes, pas davantage. Et le public lui-même, qui ne saurait se piquer d'une grande délicatesse de sens, entend cependant très bien les œuvres qui sonnent la vérité. De même qu'on disait autrefois d'un romancier: "Il a de l'imagination," je demande donc qu'on dise aujourd'hui: "Il a le sens du réel."⁵²

Zola further stated:

J'insiste sur cette déchéance de l'imagination, parce que j'y vois le caractère même du roman moderne. Avec le roman naturaliste, le roman d'observation et d'analyse, le romancier invente un plan, un drame, seulement; c'est un bout de drame, la première histoire venue, et que la vie quotidienne lui fournit toujours. Puis dans l'économie de l'œuvre, cela n'a plus qu'une importance très mince. Les faits ne sont là que comme les développements logiques des personnages. La grande affaire est de mettre debout des créatures vivantes, jouant devant

⁵¹ Charles Beuchat, Histoire du naturalisme français Vol. I (Paris: Correa, 1949), p. 14.

⁵² Zola, Le Roman Experimental, p. 169.

les lecteurs la comédie humaine avec le plus de naturel possible. Tous les efforts de l'écrivain tendent à cacher l'imaginaire sous le réel.⁵³

In assimilating this scientific spirit as a principle for the creation of a novel, Zola realized fully the utility of such an approach to literature:

Zola a compris le premier tout ce que la littérature pouvait attendre d'enrichissement et de vitalité neuve d'un tel domaine. Il a osé jeter un pont sur le précipice profond qui séparait les deux mondes scientifiques et esthétiques depuis toujours. Et l'on eût ce spectacle réjouissant et original d'un romancier travaillant méthodiquement dans l'immense laboratoire de la vie.⁵⁴

Literature would, at the same time, be aided in achieving its main aesthetic purpose by this assimilation:

Si le vrai a le droit d'être entendu, si l'art et la science non contents de vivre comme frère et sœur, doivent confondre leurs domaines, l'art sera fatalement absorbé par la science; tout ce qui masque devra disparaître.⁵⁵

Zola justified his use of science as the basis of literature in the following manner:

Nous nous ferions savant, nous emprunterions aux sciences leurs grands horizons, leurs hypothèses, si admirables qu'elles sont peut-être des vérités.⁵⁶

Utilizing science as a point of departure, Zola approached his study of man, the principal subject of all fiction, with the belief that human behavior can be reduced to a limited

⁵³ Zola, Le Roman Experimental, p. 166.

⁵⁴ Beuchat, p. 13.

⁵⁵ Vaucaire, p. 830

⁵⁶ Reported by Hemmings, Zola, p. 20.

888

number of fixed laws, just as the laws of the physical sciences are limited and fixed; the scientific novelist need only to conduct a sufficient number of experiments to deduce these laws. This belief that man's behavior was based on immutable laws was derived from Zola's reading of Hippolyte Taine's Introduction à l'histoire de la littérature anglaise wherein Taine states his thesis as follows:

Que les faits soient physiques ou moraux, il n'importe; ils ont toujours des causes, il y en a pour l'ambition, pour le courage, pour la véracité, comme pour la digestion, pour le mouvement musculaire, pour la chaleur animale. Le vice et la vertu sont des produits comme le vitriol et le sucre, et toute donnée complexe naît par la rencontre d'autres données plus simples dont elle dépend. Cherchons donc les données simples pour les qualités morales comme on les cherche pour les qualités physiques.⁵⁷

Taine thereby attempted to discover the causes and laws of literary creations. The determining factors being "race", "moment" and "milieu", which Taine defined as follows:

La race, ce sont ces dispositions innées et héréditaires que l'homme apporte avec lui à la lumière. Le milieu est fonction du climat et de l'organisation sociale. Le moment fait intervenir l'évolution historique; du fait seul des dates il résulte que les tragédies de Voltaire ne pouvaient ressembler à celles de Corneille.⁵⁸

Utilizing these essential determining principles established by Hippolyte Taine to explain literary creations, Zola established the necessary framework for a scientific approach to an analysis of human thought and action. The great debt of Zola

⁵⁷Reported by Hemmings, Zola, p. 155.

⁵⁸Reported by André Lagarde and Laurent Michard, XIX^{ème} Siècle (Paris: Bordas, 1962), p. 399.

to Taine was acknowledged by Zola in 1893 in an interview with Louis Trébor:

C'est vers l'âge de 25 ans que j'ai lu Taine et en le lisant le théoricien, le positivisme, qui est en moi s'est développé. Je puis dire que j'ai utilisées dans mes livres sa théorie sur l'hérédité et sur les milieux et que je l'ai appliquée dans le roman.⁵⁹

Equally influential in the formation of Zola's naturalistic thesis was the medico-sociological treatise of Prosper Lucas which Zola read in 1868, entitled: Traité philosophique et physiologique de l'hérédité naturelle, dans les états de santé et la maladie du système nerveux, avec l'application méthodique des lois de la procréation au traitement générale des affectations dont elle est le principe: ouvrage où la question est traitée dans ses rapports avec les idées primordiales, les théories de la génération, les causes déterminant la sexualité, les modifications acquises de la nature originelle des êtres et les diverses formes de nervopathies et d'aliénation mentale. In reading this treatise on heredity Zola supplemented the information on heredity and its laws that he had acquired from his reading of Taine. It allowed him to establish an hereditary framework wherein his principal characters would act throughout the Rougon-Macquart series:

Le livre de Lucas lui avait permis d'établir l'arbre généalogique des Rougon-Macquart et Zola y vit une Bible.⁶⁰

Zola's debt to Lucas as well as Taine is clearly seen in the

⁵⁹Reported in Hemmings, Zola, p. 55.

⁶⁰J.-H Bornecque, Réalisme et Naturalism (Paris: Hachette, 1958), p. 58.

F90

preface to La Fortune des Rougon wherein Zola states:

Je veux expliquer comment une famille, un petit groupe d'êtres se comporte dans une société, en s'épanouissant pour donner naissance à dix, vingt individus, qui paraissent au premier coup d'oeil, profondément dissémbles, mais que l'analyse montre intimement liés les uns aux autres. L'hérédité a ses lois, comme le pesanteur. Je tâcherai de les suivre en résolvant la double question des tempéraments et des milieux, le fil qui conduit mathématiquement d'un homme à un autre homme.⁶¹

In spite of the very definite references to Lucas' treatise on heredity and the teachings of Taine in the introduction to La Fortune des Rougon, some question has been raised by literary historians as to whether or not Zola utilized Lucas' treatise in formulating his overall plan for the Rougon-Macquart series. Hemmings offers the following solution:

It is impossible to determine whether a reading of Prosper Lucas inspired Zola to choose the laws of heredity as the ones his novels would demonstrate or whether, having decided that all his main characters would have a common family origin, he thought of using Lucas' treatise to provide a veneer for scientific authenticity. In any case, it would appear that Zola was greatly aided by Lucas' findings.⁶²

With respect to the theoretical basis of Zola's experimental method in writing there can be little doubt--it is the experimental method expressed by Claude Bernard in Introduction à la médecine expérimentale. Bernard, opposing traditional medicine, proposed that the rigorous scientific method be applied not only to cadavres but also to living organisms. His objective being to find "les relations qui rattachent un phénomène quelconque à sa

⁶¹Emile Zola, La Fortune des Rougon (Paris: Fasquelle, 1871), preface.

⁶²Hemmings, Zola, p. 55.

cause prochaine, de trouver les conditions nécessaires à la manifestation de ce phénomène."⁶³ This meant a new emphasis being placed on the role of experimentation in the medical sciences--observation it was felt was no longer sufficient in studying biological phenomena as they applied to medicine. Bernard's experimental method in medicine was interpreted by Emile Zola as follows:

Faire mouvoir les personnages dans une histoire particulière pour y montrer la succession des faits y sera telle que l'exige le déterminisme des phénomènes mis à l'étude. . . prendre les faits dans la nature, puis étudier le mécanisme des faits en agissant sur eux par les modifications des circonstances et des milieux sans jamais s'écarter des lois de la nature. Le roman naturaliste sera une expérience véritable que le romancier fait sur l'homme en s'aidant de l'observation.⁶⁴

Zola further likened the naturalistic novelist to a physiologist operating on characters and their intellects:

Dès ce jour la science entre dans notre domaine, à nous romanciers, qui sommes à cette heure des analystes de l'homme, dans son action individuelle et sociale. Nous continuons, par nos observations et nos expériences, la besogne du physiologiste, qui a continué celle du physicien et du chimiste. Nous faisons en quelque sorte de la psychologie scientifique, pour compléter la physiologie scientifique; et nous n'avons, pour achever l'évolution, qu'à apporter dans nos études de la nature et de l'homme l'outil décisif de la méthode expérimentale. En un mot, nous devons opérer sur les caractères, sur les passions, sur les faits humains et sociaux, comme le chimiste et le physicien opèrent sur les corps bruts, comme le physiologiste opère sur les corps vivants.⁶⁵

⁶³Van Tieghem, p. 230.

⁶⁴Ibid., p. 230.

⁶⁵Zola, Le Roman Experimental, p. 22.

Zola acknowledged his great debt to Claude Bernard in Le Roman Experimental as follows:

Je n'aurai à faire ici qu'un travail d'adaptation, car la méthode expérimentale a été établie avec une force merveilleuse par Claude Bernard dans son Introduction à la médecine expérimentale. Ce livre d'un savant dont l'autorité est décisive, va me servir de base solide. Je trouverai là toute la question traitée; et je me bornerai comme arguments irréfutables à donner les citations qui me sont nécessaires. Ce ne sera donc qu'une compilation de textes; car je compte sur tous les points me retrancher derrière Claude Bernard. Le plus souvent il me suffira de remplacer le mot médecin par le mot romancier pour rendre ma pensée plus claire et lui apporter la rigueur d'une vérité scientifique. . . En somme toute l'opération consiste à prendre les faits dans la nature, puis à étudier le mécanisme des faits en agissant sur eux par les modifications des circonstances et des milieux.⁶⁶

Zola, in short, derived much of his naturalistic thesis from the teachings of Claude Bernard, whose concept of experimental medicine is considered by J-H Borneoche as the "détonateur de la lourde machine de Zola."⁶⁷

The principles of Hippolyte Taine, Claude Bernard, and Prosper Lucas were, however, only amendments to a philosophy of literature which Zola had already formulated. This philosophy, expressed in a letter to H. Valabrègue in August 1864, is illustrated by the use of a type of symbol, the "écran". To illustrate and better justify his particular point of view, Zola first defined the "écran classique" and the "écran romantique", thereby underlining the different representations of reality possible in a work of art:

⁶⁶ Ibid., p. 12.

⁶⁷ Borneoche, p. 57.

L'écran classique est une belle feuille de talc, très pure et d'un grain fin et solide, d'une blancheur laiteuse. Les images s'y dessinent nettement, au simple trait noir. . . L'écran classique, en un mot, est un verre grandissant qui développe les lignes et arrête les couleurs au passage. L'écran romantique est une glace sans tain, claire, bien qu'un peu trouble en certains endroits et colorée des nuances de l'arc-en-ciel. Le mensonge de la nature y est plus heurté et plus séduisant. L'écran romantique est, en somme, un prisme à la refraction très puissante, qui brise tout rayon lumineux et le décompose en un spectre solaire éblouissant. L'écran réaliste est un simple verre à vitre, très mince, très clair, et qui a la prétention d'être si parfaitement transparent que les images le traversent et se reproduisent ensuite dans leur réalité. L'écran réaliste nie sa propre existence. Vraiment, c'est là un trop grand orgueil. Il est certes difficile de caractériser un écran qui a pour qualité principale celle de n'être presque pas; je crois cependant le bien juger en disant qu'une fine poussière grise trouble sa limpidité. Tout objet en passant par ce milieu, y perd de son éclat ou plutôt s'y noircit légèrement. . . Toutes mes sympathies, s'il faut le dire, sont pour l'écran réaliste; il contente ma raison et je sens en lui des beautés immenses de solidité et de vérité; seulement, je le répète, je ne peux l'accepter tel qu'il veut se présenter à moi; je ne puis admettre qu'il donne des images vraies; et j'affirme qu'il doit avoir en lui des propriétés particulières qui déforment les images, et qui par conséquent, font de ces images des œuvres d'art.⁶⁸

The particular properties which deform the images passing through the realistic screen and which made of these images works of art were (Zola defined a work of art as a "coin de la création vu à travers un tempérament) supplied to Zola by the philosophy of Schopenhauer who in Le Monde comme volonté et comme représentation viewed the human experience as follows:

Quant à la vie des individus, chaque biographie est une histoire de la souffrance, car dans la règle, chaque existence est une série continue de malheurs, grands et petits, que chacun, il est vrai, cache le mieux possible, parce qu'il sait que les autres éprouvent rarement de l'

⁶⁸Ibid., p. 53.

intérêt ou de la pitié, et presque toujours de la satisfaction, au récit des souffrances dont ils sont exempts en ce moment. . . Si l'on mettait sous les yeux de chacun les souffrances, les tortures auxquelles sa vie est constamment exposée, il serait saisi de terreur.⁶⁹

The methodological negation of Schopenhauer was interpreted by Zola as an all-encompassing pessimism for the present. In this connection Beuchat remarks:

Peindre la misère des foules, leur décomposition morale, fruit de leur pauvreté; découvrir les plaies sociales dans tout leur horreur et leur crudité, c'était de faire oeuvre pessimiste.⁷⁰

Such a presentation of reality involves a judgement of reality. "Zola oserait porter un regard scrutateur sur les faits sociaux pour les juger avec une rigueur scientifique."⁷¹ This judgement of reality, an altogether intellectual matter, was directed at achieving the truth. With this goal ever before him, Zola portrayed in his novels not only the striking and the beautiful but also the not so striking and the not so beautiful--"Il prouvait que tous les sujets révèlent l'art pourvu qu'on a apporté à sa besogne un esprit respectueux de la vérité."⁷²

Zola, under the influence of Schopenhauer's thesis, preferred to illustrate in his novels visual reality as seen through the eyes of a pessimist. Beuchat remarks: "Cette man-

⁶⁹Reported in Bornecque, p. 69.

⁷⁰Beuchat, p. 16.

⁷¹Ibid., p. 14.

⁷²Ibid., p. 16.

iere pessimiste de considérer les choses et les êtres, d'être frappé par le côté sombre et noir de l'existence sera l'apanage de Zola pendant plus de quarante ans."⁷³ Zola's pessimistic approach to reality was as such an attempt to correct reality--"La mission du romancier n'est-elle pas d'analyser la vie entière, de préférence ses misères et ses horreurs, afin de travailler à l'amélioration de la société?"⁷⁴ Zola himself admonished his readers to be aware of his didactic purpose in writing fiction: "Je suis artiste et je vous donne ma chair et et mon sang et mon coeur et ma pensée. Je me mets nu devant vous, je me livre bon ou mauvais. Si vous voulez être instruits, regardez-moi."⁷⁵ Zola thus shows himself to be both pessimistic and optimistic: "Il est peintre pessimiste de la société présente doublé d'un annonciateur très optimiste de la société future."⁷⁶

The society that Zola portrayed in his novels was characterized by qualities that made it altogether a unique moment in history; a moment which had never existed before and which would never be repeated in exactly the same manner again. It was a generation innondated with science and the scientific method, an ephemeral generation characterized by the realization that the mundane realities of daily existence had no permanence, except perhaps in art. Zola, fully aware of the ephemeral nature

⁷³Beuchat, p.11.

⁷⁴Ibid., p. 15.

⁷⁵Reported by Vaucaire, p. 821.

⁷⁶Beuchat, p. 12.

of reality, sought to make permanent in literary creations the fluid reality he observed around him. To do so required that reality be eternalized, that is, suspended and analyzed in a work of art. This ideal of suspension-analysis of the momentary has been considered by Hauser as the primary characteristic of the naturalistic novels of Emile Zola. Zola himself underlined the necessity of suspending fluid reality and analyzing it in its most momentary state in a letter to Lacroix in 1869, wherein Zola justified his twenty volume series of novels:

Les Rougon-Macquart (histoire d'une famille sous le Second Empire) sera un roman de mœurs et d'analyse humaine en dix épisodes. Chaque épisode formera la matière d'un volume. Ces épisodes, pris à part, formeront des histoires distinctes, complètes, ayant chacune leur dénouement propre; mais ils seront, en outre reliés les uns aux autres par un lien puissant qui en fera un seul et vaste ensemble. Le roman sera basé sur deux idées: 1) Etudier dans une famille les questions de sang et de milieu. Suivre pas à pas le travail secret qui donne aux enfants d'un même père des passions et des caractères différents à la suite des croisements et des façons particulières de vivre. Fouiller en un mot, au vif même, du drame humain, dans ces profondeurs de la vie où s'élaborent les grandes vertus et les grandes crimes et y fouiller d'une façon méthodique, conduit par les nouvelles découvertes physiologiques. 2) Etudier tout le Second Empire depuis le coup d'état jusqu'à nos jours; incarner dans les types de la société contemporaine les scélérats et les héros. Peindre ainsi tout un âge social dans les mille détails des mœurs et des événements. Le roman basé sur ces deux études, l'étude physiologique et l'étude sociale, étudierait donc l'homme de nos jours en entier. D'un côté je montrerai les ressorts cachés, les fils qui font mouvoir le pantin humain; et de l'autre je raconterais les faits et les gestes de ce pantin. Le cœur et le cerveau mis à nu, je démontrerais aisément comment et pourquoi le cœur et le cerveau ont agi de certaines façons déterminées et n'ont pas agi autrement.⁷⁷

Such a goal--the methodological analysis of each member of a

⁷⁷Reported in Borneoque, p.83.

specific family, living under a particular form of government in a specific country at each of the important moments of their lives as well as an analysis of all societal types "dans les mille détails des mœurs et des événements" certainly underlines the supremacy of the momentary in Zola's prose productions.

This concentration on the analysis of the momentary is seen not only in relationship to the characters of Zola's history of a family under the Second Empire but also in relationship to the milieu in which the family will live. This can be seen in Zola's earliest novel, Une page d'amour, wherein the author describes the city of Paris at five distinct and different moments of the day. Zola justified these five descriptions which conclude the five main parts of the novel as follows:

On ne voit là qu'un caprice d'artiste d'une répétition fatigante, qu'une difficulté vaincue pour montrer la dextérité de la main. J'ai pu me tromper et je me suis trompé certainement puisque personne n'a compris; mais la vérité est que j'ai eu toutes sortes de belles intentions, lorsque je me suis entêté à ces cinq tableaux de même décor, vu à des heures et des saisons différentes. Voici l'histoire. Dans la misère de ma jeunesse, j'habitais des greniers du faubourg, d'où l'on découvrait Paris entier. Ce grand Paris immobile et indifférent qui était toujours dans le cadre de ma fenêtre, me semblait comme le témoin muet, comme le confident tragique de mes joies et de mes tristesses. J'ai eu faim et j'ai pleuré devant lui, et devant lui, j'ai aimé, j'ai eu mes plus grands bonheurs. Eh bien, de ma vingtième année, j'ai rêvé d'écrire un roman, dont Paris avec l'océan des toitures, serait un personnage, quelque chose comme le chœur antique. Il me fallait un drame intime, trois ou quatre créatures dans une petite chambre, puis l'immense ville à l'horizon, toujours présente, regardant avec ses yeux de pierre, le tourment effroyable de ces créatures. C'est cette vieille idée que j'ai tenté de réaliser dans Une Page d'amour. Voilà tout.⁷⁸

This descriptive technique is so prevalent in the history of

⁷⁸Zola, Le Roman Experimental, p. 189.

the Rougon-Macquart family that it need not be further illustrated or emphasized.

In an effort to convey in a work of art, a novel, a representation of each of the unique moments that compose fluid reality Zola scientifically gathered and recorded evidence to be utilized during the act of composition:

Il se documenta sur place, interrogant les gens pour saisir leurs réactions spontanées, leurs tics, et leur langage, et il notait. D'autrefois il lisait des livres scientifiques ou spéciaux. Il demandait des renseignements à vive voix ou par lettres à des savants, médecins. . . Il voyageait, il n'avait pas de repos qu'il n'eût obtenu les moindres détails nécessaires; ainsi documentée, il pouvait se mettre au travail, sans craindre de fausser la réalité et par conséquent de ne pas être naturaliste.⁷⁹

Concerning documentation Zola made the following remarks in

Le Roman Experimental:

Ce serait une curieuse étude que de dire comment travaillent nos grands romanciers contemporains. Ils établissent presque toujours tous leurs oeuvres sur des notes, prises longuement. Quand ils ont étudié avec un soin scrupuleux le terrain où ils doivent marcher, quand ils se sont renseigné à toutes les sources et qu'ils tiennent à la main les documents multiples dont ils ont besoin, alors, seulement ils se décident à écrire. Le plan de leur oeuvre est apporté par ces documents eux-mêmes, car il arrive que les faits se classent logiquement, celui-ci avant celui-là; une symétrie s'établit, l'histoire se compose de toutes les notes prises, l'une amenant l'autre, par l'enchaînement même de la vie des personnages, et le dénouement n'est plus qu'une conséquence naturelle et forcée. On voit, dans ce travail, combien l'imagination a peu de part. Nous sommes loin, par exemple, de Georges Sand, qui, dit-on, se mettait devant un cahier de papier blanc, et qui, partie d'une idée première, allait toujours sans s'arrêter, composant au fur et à mesure, se reposant en toute certitude sur son imagination, qui lui apportait autant de pages qu'il lui en fallait pour faire un volume.⁸⁰

⁷⁹ ~~Bouche~~ p. 51.

⁸⁰ Zola, Le Roman Experimental, p. 166.

Zola further clarified his concept of documentation by indicating the method that would be utilized by a naturalistic novelist to write a novel about the theatre:

Un de nos romanciers naturalistes veut encore écrire un roman sur le monde des théâtres. Il part de cette idée générale, sans avoir encore un fait ni un personnage. Son premier soin sera de rassembler dans ses notes tout ce qu'il peut savoir sur ce monde qu'il veut peindre. Il a connu tel acteur, il a assisté à telle scène. Voilà déjà des documents, les meilleurs, ceux qui ont mûri en lui. Puis il se mettra en campagne, il fera causer les hommes les mieux renseignés sur la matière, il collectionnera les mots, les histoires, les portraits. Ce n'est pas tout: il ira ensuite aux documents écrits, lisant tout ce qui peut lui être utile. Enfin, il visitera les lieux, vivra quelques jours dans un théâtre pour en connaître les moindres recoins, passera des soirées dans une loge d'actrice, s'impregnera le plus possible de l'air ambiant. Et une fois les documents complets, son roman, comme je l'ai dit, s'établira de lui-même. 81

Zola's novels thereby became journals of scientifically recorded material based on the evidence of detailed sensory observations. As such Zola shows himself to be a disciple of the philosophy of Auguste Comte, wherein everything was dismissed in art which did not originate from a sensual experience. One need only think of such memorable scenes as the "symphonie des fromages" in Le Ventre de Paris or the "symphonie des fleurs" in La Faute de l'abbé Mouret to realize the influence of Comte's philosophy in the novels of Emile Zola.

Literary naturalism is then the product of a generation that grew up under the Second Empire and an art which triumphed when the Empire gave way to the Third Republic. It is a literature founded in modern science and technology, a literature of

⁸¹ Ibid., p. 167

suspension, observation, description and analysis; a literature which fully shows the distinctive mark of the naturalistic thesis of Emile Zola. It is at the same time representative of the principal stylistic principles of the period during which it was created. In an attempt to verify this hypothesis an examination in detail of a literary artifact of the period is required, using as a means of analysis the stylistic principles of the arts of design which flourished during that period and which may have affected the stylistic construction of the literary artifact.

CHAPTER IV

LE VENTRE DE PARIS: A NATURALISTIC NOVEL

Le Ventre de Paris, published in 1873, two years after La Fortune des Rougon and La Curée, is an early yet complete expression of the mature naturalistic thesis of Emile Zola. Fundamental to this thesis, as has been illustrated earlier, is the Traité de l'hérédité naturelle of Prosper Lucas. This treatise, it will be recalled, provided Zola with "une carte d'identité héréditaire d'une famille", the Rougon-Macquart, living under the Second Empire; a family which, it would appear, is united only in the sense that they all share a common ancestry. Proof of the disintegration of Zola's novelistic family is seen in the fact that in each of the novels, with the exception of the first in the series, La Fortune des Rougon, which serves as a type of prologue wherein the main actors are introduced before the main action begins, and the last, Le Docteur Pascal, which serves as an epilogue to the series, Zola treats as main characters only one or two members of the Rougon-Macquart family. In Le Ventre de Paris, wherein heredity appears to be the only link tying the novel to the others in the series, Zola imagines Claude Lantier as a youth between the ages of sixteen and nineteen. He would later appear as the hero of L'Oeuvre and as a seven year old boy in L'Assommoir. In Le Ventre de Paris Claude

Lantier is an artist, the son of Gervaise Macquart and Auguste Lantier, who living in the area near the central markets of Paris in order to paint "des vastes natures mortes", encounters Florent, a republican wrongfully deported after the coup d'état of 1851. Florent has clandestinely returned to Paris where, during his exile, his half-brother Quenu (the husband of Lisa Macquart, who is the aunt of Claude Lantier and daughter of the hero of Le Fortune des Rougon) has been growing steadily richer and at the same time fatter as the Empire prospers. Florent, unable to adjust his temperament to the atmosphere of satiety created by the Second Empire, begins a somewhat amateurish conspiracy to overthrow the government, is denounced by inhabitants of the quartier des Halles, including his sister-in-law, Lisa Quenu, and is deported once again. Le Ventre de Paris is the story of Florent, yet he is a member of the Rougon-Macquart family only by marriage, that is, he is Lisa Quenu's brother-in-law. Nevertheless, Florent is treated by the author as though he were a direct descendant of the Rougon-Macquart family. He is treated as such in that his actions throughout the novel, when developed by Zola, a novelist who is also a scientist, are reduced to a limited number of fixed laws, just as the phenomena of the physical sciences are reduced to fixed laws.

This deterministic concept, extracted by Zola from the writings of Taine, is seen illustrated very early in Le Ventre de Paris. Florent, having been extracted by Madame Francois

from the gutter wherein he lay is described as "un homme vautré tout de son long. . . Il paraissait d'une longueur extraordinaire, maigre comme une branche sèche."⁸² This early appearance of the word "maigre" is reinforced by the description of Florent lying on his stomach in Madame Francois cart of carrots and turnips:

La faim s'était réveillée, intolérable atroce. Ses membres dormaient; il ne sentait en lui que son estomac, tordu, tenaillé, comme un fer rouge. L'odeur fraîche des légumes dans lesquels il était enfoncé, cette senteur pénétrante des carottes, le troublaient jusqu'à l'évanouissement.

To complete the initial presentation of Florent, it is remarked that he notices the lights of Paris on the horizon, lights "qui l'appelaient, qui l'attendaient."⁽¹¹⁾ "Puis Florent, les yeux sur l'immense lueur de Paris, songeait à cette histoire qu'il cachait."⁽¹¹⁾ Florent, thin and starving, Florent the "maigre" is thus returning to a Paris of hedonistic satiety, Paris of the Second Empire, and his political ambitions are again reawakened: "Maintenant il lui fallait monter, atteindre Paris tout en haut."⁽¹¹⁾

The complete futility of Florent's return to Paris to attempt again what he had failed to do before he was exiled is stated already in the opening pages of the novel when it is remarked: "Jamais il n'arriverait à ce sommet, couronne de ces lumières."⁽¹¹⁾ Yet Florent will pursue such a futile dream throughout the novel, until he is again deported for attempting to overthrow the empire. His hunger had caused him to recreate

⁸²Emile Zola, Oeuvres Complètes Vol. IV Le Ventre de Paris Texte de l'édition Eugène Fasquelle (Paris: Bernouard, 1927), p. 7. Hereafter all page references to Le Ventre de Paris will be based on this edition and indicated in parentheses after the quotation.

in his mind the agony of the exile and perhaps more strongly convince him to attempt what he had failed to do seven years earlier:

Non la faim ne l'avait plus quitté. Il fouillait ses souvenirs, ne se rappelait pas une heure de plénitude. Il était devenu sec, l'estomac rétréci, la peau collée aux os. Et il retrouvait Paris, gras, superbe, débordant de nourriture au fond des ténèbres; il y rentrait sur un lit de légumes, il y roulait, dans un inconnu de mangeailles. (17)

An antithesis then is immediately established between the ill fated attempt of the "maigre" and the success of the "gras". This antithesis, fundamental to the entire novel, is localized by Florent as not all of Paris but only one section, Les Halles:

Il revoyait la ville gourmande qu'il avait laissée par cette lointaine nuit de janvier, et il lui semblait que cela avait grandi, s'était épanoui dans cette énormité des Halles, dont il commençait à entendre le souffle colossal, épais encore d'indigestion de la veille. (17)

Everything about Les Halles seemed to Florent to have assumed, in complete antithesis to himself, an air of fatness and satiety. Seeing his sister-in-law, Lisa Quenu, on the threshold of her "charcuterie" sunning herself in the morning air it is remarked:

Elle mettait un bonheur de plus, une plénitude solide au milieu de toutes ces gaietés grasses. C'était une belle femme; elle tenait la largeur de la porte, point trop grasse pourtant, forte de la gorge, dans la maturité de la trentaine. Sa chair, paisible, avait cette blancheur transparente, cette peau fine et rosée des personnes qui vivent d'ordinaire dans les graisses et les viandes crues. (17)

Even Lisa's daughter and her cat have assumed a certain fatness:

C'était une superbe enfant de 5 ans, ayant une grosse figure ronde, d'une grande ressemblance avec la belle charcutière. Elle tenait entre ses bras une énorme chatte jaune. . . (17)

As the first chapter closes the battle scene is fully set--the war between the rich and the poor, the fat and the thin, between the supporters of the Empire and the supporters of the republic. The entire Quenu family "suivent la santé; ils étaient superbes, carres, luisants; ils le (Florent) regardaient avec l'étonnement de gens très gras pris d'une vague inquiétude en face d'un maigre. Et le chat lui-même, dont la peau petait de graisse, arrondissait ses yeux jaunes, l'examinait d'un air défiant." (66) It is a battle between the fat and the thin, a battle which permeates every aspect of the novel--from the description of the "quartier des Halles" and its inhabitants to the air and light that flood the quartier at mid-day. It is a battle which forms the underlying antithetical structure of the novel and which, as was foretold in the opening pages, will in the end only strengthen the position of the already fat bourgeoisie. Victory is conceded by Claude Lantier "un maigre", as the novel closes:

Il injurait les Gras, il disait que les Gras avaient vaincu. Autour de lui il ne voyait plus que des gras, s'arrondissant, crevant de santé, saluant un nouveau jour de belle indigestion. (500)

It is a battle won by the fat, a group represented most strikingly by Lisa Quenu whose principal preoccupation is to live a comfortable and honest life. Lisa is presented in the novel as the oldest daughter of the Macquart family of Plassans whose primary beliefs were that

tout le monde doit travailler pour manger, que chacun est chargé de son propre bonheur, qu'on fait le mal en

encourageant la paresse; enfin, que, s'il y a des malheureux, c'est tant pis pour les fainéants. (81)

As such she represents a typical member of the Macquart family:

Elle n'était qu'une Macquart rangée, raisonnable, logique, avec ses besoins de bien-être, ayant compris que la meilleure méthode de s'endormir le soir dans une tiédeur heureuse est encore de se faire soi-même un lit de béatitude. (81)

Such is her plan of action throughout the entire novel:

Elle donnait à cette couche moelleuse toutes ses heures, toutes ses pensées. Dès l'âge de six ans elle consentait à rester bien sage sur sa petite chaise, la journée entière, à la condition qu'on la récompenserait d'un gâteau le soir. (81)

It is in the defense of her explicitly stated goals that she ultimately asks Florent to take his meals elsewhere, for fear of endangering her position. It is likewise in fear of having her husband involved directly in the conspiracy of Florent and his friends that she runs to the police station. It is a desire that permeates every action of Lisa throughout the novel, a pursuit that is as tireless and all-encompassing as is the ill-fated pursuit of an ideal for which Florent eventually sacrificed himself. In both cases they are pursuits dictated by the forces of heredity, a heredity that determined their every move, reaction and thought.

With this given set of characters Zola has created a novel by placing them in a specific historical situation, the Second Empire, characterized by Hemmings as an "eighteen year long orgy executed by ravening beasts."⁸³ Hemmings further remarks:

The economic historian may talk of the great material

⁸³Hemmings, Zola, p. 77.

prosperity of the era, of booming trade and rising incomes and the steady accumulation of capital wealth. Zola saw it as a vast champing of tireless jaws, a stuffing of infinitely capacious bellies, a disgusting and mannerless blow-out, a generation of satisfied tradespeople waxing fatter and fatter on an inexhaustible supply of carbohydrates, as cooped and mindless battery hens.⁸⁴

Zola, in order to complete the illustration of Taine's philosophy need only to place these people living under the Second Empire in a specific geographical situation. Such a framework is provided by Les Halles. Only once in the novel does the action move outside the area of the central markets--when Claude Lantier and Florent accompany Madame Francois to her home outside the city of Paris. Even then the action takes place primarily in her market garden, referred to by Hemmings as a "type of alimentary canal through which food is injected into the belly of Paris--the market itself."⁸⁵

Having then defined the "race" and the "moment", Zola situates his characters living under the Second Empire in a specific milieu. The importance of the milieu is underlined by Zola as follows:

Le dosage des tares et des caractéristiques médico-sociales admis, les personnages sont nécessairement définis. Mais si l'élément psychologique impose ses lois, certaines modifications peuvent se présenter sous l'influence du milieu.⁸⁶

The milieu of Le Ventre de Paris is one innondated with the fundamental antithetical situation that separates the char-

⁸⁴Ibid., p. 77.

⁸⁵Ibid., p. 101.

⁸⁶Reported in Borneoque, p. 56.

into two distinct groups, yet in presenting the milieu Zola has shown in an attempt to make the futility of Florent's actions more clear, only the aspects of the milieu that could be considered as "gras". For it is a world inhabited by the fat, a world which in fact resembles its inhabitants in every respect. The world of the thin is not seen. A certain fatness and satiety is prevalent even in the air that circulates in the "quartier des Halles":

Elle (Lisa) avait soigneusement écarté toute les causes possibles de trouble, laissant couler les journées au milieu de cet air gras, de cette prospérité alourdie. (93)

The importance that Zola gave to environment, "le milieu qui complète et détermine l'homme", as Hemmings has shown, hampered Zola's treatment of Florent, the first intellectual to appear in Les Rougon-Macquart, a republican full of idealism who refused to succumb to the forces of need and accept the position as market inspector. Yet he gives in to Lisa's insistence that he should become market inspector. He changes his mind, as Hemmings states, "not by the soundness of Lisa's views but by her radiant good health and the smell of the black pudding cooking."⁸⁷

Florent était comme pénétré par cette odeur de la cuisine qui le nourrissait de toute la nourriture dont l'air était chargé; il glissait à la lacheté heureuse de cette digestion continue du milieu gras où il vivait depuis quinze jours.... Il se sentait si alangui par cette soirée calme, par les parfums du boudin et du saindoux, par cette grosse Pauline endormie sur ses genoux, qu'il se surprit à vouloir passer d'autres soirées semblables, des soirées sans fin, qui l'en-

⁸⁷Hemmings, Zola, p.

graisseraient. . . Non c'est trop bête, à la fin. . .
J'accepte. Dites à Gavard que j'accepte. (152-63)

His active participation in the world of the fat, however,
begins to become oppressive for him:

Il souffrait de ce milieu grossier dont les gestes
semblaient avoir pris de l'odeur. (222)

His decision to again attempt to overthrow the Empire is
hastened by the milieu in which he finds himself surrounded:

Les Halles géantes, les nourritures débordantes et
fortes, avaient hâlé la crise. Elles lui semblaient
la bête satisfaite et digérant. Elles mettaient au-
tour de lui des gorges énormes, des reins monstrueux,
des faces rondes, comme de continuels arguments contre
sa maigreur de martyr; alors il se sentit les poings
serrés prêt à la lutte, plus irrités par la pensée de
son exil; qu'il ne l'était en rentrant en France. La
haine le reprit toute entière. (226)

The milieu of Le Ventre de Paris in the end triumphs. It
triumphs for it expels from its presence the intruder, "le
maigre", who threatened its very existence. Claude Lantier,
walking through the "quartier des Halles" the day after Florent
had again been deported, notices a certain air of happiness in
the markets:

Il sentait un reveil de gaieté dans les grandes Halles
sonores. C'était comme une joie de guérison, un tap-
age plus haut de gens soulagés, enfin, d'un poids qui
leur genait l'estomac. (439)

Not only are characters presented as strongly affected by
their environment, but they at times are completely insepar-
able from the milieu surrounding them. Mlle. Saget, having
triumphantly extracted the precious guarded information about
Florent's past from Lisa's daughter, runs to tell La Sarriette
and Madame Lecoœur. In the following scene, she takes on com-

pletely the characteristics of the milieu, that is, a cheese booth in the central markets:

Elle restait debout, se sauvant, dans le bouquet final des fromages. Tous à cette heure donnaient à la fois. C'était une cacophonie de suffles inflects, depuis les lourdeurs molles des pâtes cuites, du gruyère et du hollande, jusqu'aux pointes alcalives de l'olivet. . . Cela s'épandait, se soutenait, au milieu du vibration général n'ayant plus de parfums distincts, d'un vertige continu de nausée et une force terrible d'asphyxie. Cependant il semblait que c'étaient les paroles de Mme. Lecoeur et de Mlle. Saget qui puaient si fort. (396)

Zola's avowed intentions in writing Les Rougon-Macquart, it will be recalled, were two fold: 1) to study in one family the questions of heredity and milieu 2) to study in its entirety the Second Empire. Zola would thus present man as an individual and as a member of a particular group in a society. His observations produced many penetrating studies of man as an individual and man as a societal type, but none as convincing as his study of Lisa Quenu. Lisa, apart from symbolizing the epitome, with respect to physical structure, of the bourgeoisie, represents a cherished ideal of her class--honesty. She repeatedly attempts to give Florent his share of the inheritance from Uncle Gradelle. Her honesty was even recognized by Mlle Saget and her information gathering associates, Mlle Lecoeur and La Sariette who avow: "L'honnêteté de Lisa était un des actes de foi du quartier." (133) Zola, in his plan for the novel remarked, however:

Honnêteté, il faut s'entendre. Je veux lui donner l'honnêteté de sa classe et montrer quels dessous formidables de lacheté, de cruauté, il y a sous la chair calme d'une bourgeoise.⁸⁸

⁸⁸Reported by Hemmings, Zola, p. 98.

Thanatopsis is not a dialogue between man and the supernatural. Rather it is a dialogue between man and nature. The poem, in fact, begins with the following lines:

To him who in the love of Nature holds
Communion with her visible forms, she speaks
A various language; for his gayer hours
She has a voice of gladness, and a smile
And eloquence of beauty, and she glides
Into his darker musings, with a mild
And healing sympathy, that steals away
Their sharpness, ere he is aware. When thoughts
Of the last bitter hour come like a blight
Over thy spirit, and sad images
Of the stern agony, and shroud, and pall,
And breathless darkness, and the narrow house,
Make thee shudder, and grow sick at heart;--
Go forth, under the open sky, and list
To Nature's teachings, while from all around--
Earth and her waters, and the depths of the air--
Comes a still voice-- Yet a few days, and thee
The all-beholding sun shall see no more
In all his course; nor yet in the cold ground,
Where thy pale form was laid, with many tears,
Nor in the embrace of ocean, shall exist
Thy image. . . .

The consolations supplied by nature in Thanatopsis are no less effective than those offered by a supernatural power in Cole's The Voyage of Life. In both cases, by means of non-empirical landscapes with didactic intentions, Bryant and Cole have conveyed an essentially optimistic message. In both cases, the works of art point beyond themselves.

The creative productions of William Cullen Bryant and Thomas Cole, then, do fully illustrate the essentially dialectical system of thought which is inherent in Alison's aesthetic theory. The artistic careers of both Bryant and Cole, moreover, demonstrate that such an aesthetic, which simultaneously acknowledges the validity of an empirical as well as a visionary mode of thought, is a valid basis for art. Further investigation might also demonstrate that the philosophic and aesthetic principles postulated by Alison in

1790 in his Essays on the Nature and Principles of Taste and enthusiastically subscribed to by the American Romantics were, in part, the basis for many subsequent representations of the American scene in the nineteenth century. Such investigation is, however, beyond the scope of this study.

FOOTNOTES

- 1 see especially the following works: James I. Callow, Kindred Spirits: Knickerbocker Writers and American Artists 1807-1855. University of North Carolina Press, 1967; Donald A. Ringe, "Kindred Spirits: Bryant and Cole," American Quarterly VI, Fall 1954, 233-44; Evelyn L. Schmitt, "Two American Romantics: Thomas Cole and William Cullen Bryant," Art in America XLI, Spring 1953, 61-68.
- 2 see especially the following works: Ralph Miller, "Thomas Cole and Alison's Essays on Taste," New York History XXXVII, no. 3, July 1956, 281-299; William Hudson, "Archibald Alison and William Cullen Bryant," American Literature XII, 1940, 59-68; Robert E. Streeter, "Association Psychology and Literary Nationalism in the 'North American Review' 1815-25," American Literature XVII, 1945, 243-245; William Charvat, The Origins of American Critical Thought. Philadelphia, 1936; Howard S. Merritt, Thomas Cole. Memorial Art Gallery of the University of Rochester, 1969.
- 3 reported in Howard S. Merritt, Thomas Cole. Memorial Art Gallery of the University of Rochester, 1969, p. 14. *Why not quote from the original source?*
- 4 reported in Donald A. Ringe, "Kindred Spirits: Bryant and Cole," American Quarterly VI, Fall 1954, p. 235.
- 5 William Cullen Bryant, Prose Writings, Vol. I. Edited by Parke Godwin, New York, 1964, p. 19.
- 6 reported in Merritt, p. 14.
- 7 reported in Louis Legrand Noble, The Life and Works of Thomas Cole. Harvard University Press, 1964, p. xxiv.
- 8 reported in Merritt, pp. 12-13.
- 9 reported in Noble, p. 130.
- 10 reported in Noble, p. 216.

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**“I am the master of my fate;
I am the captain of my soul.”**

These famous lines from William Ernest Henley's "Echoes" (1888) represent an idea that occupied the minds of thinkers from the Roman historian Sallust to Francis Bacon, Tennyson and Jawaharlal Nehru. Perhaps one of the most widely quoted expressions of this concept is Shakespeare's: "The fault, dear Brutus, is not in our stars, but in ourselves..." (*Julius Caesar*, 1598-1600)

846

IMPRESSIONISTIC ART IN LE VENTRE DE PARIS OF EMILE ZOLA

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A.B., 1965
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A thesis submitted to
the Graduate School of Arts and Sciences
The George Washington University in partial
satisfaction of the requirements for the degree of
Master of Arts

September 1967
Washington, D. C.

Thesis directed by
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TABLE OF CONTENTS

	Page
INTRODUCTION.	1
Chapter	
1. TOWARDS A DEFINITION OF ARTISTIC IMPRESSIONISM . .	6
II. EMILE ZOLA AND ART CRITICISM	22
III. TOWARDS A DEFINITION OF LITERARY NATURALISM. . .	37
IV. <u>LE VENTRE DE PARIS</u> : A NATURALISTIC NOVEL	54
V. <u>LE VENTRE DE PARIS</u> : AN IMPRESSIONISTIC NOVEL . .	66
A Grammar of Impressionism	
Non-Grammatical Impressionism	
Claude Lantier as an Impressionist	
CONCLUSION.	122
BIBLIOGRAPHY.	129

8/8

INTRODUCTION

The literature and art of an age are, by virtue of the similar political, social and religious factors that caused their creation, often closely related. In a movement such as Romanticism the interrelationships of the creative arts are clearly seen, but they are perhaps more difficult to perceive in artistic movements that have neither the duration nor the universal nature of Romanticism. Such were the literary and artistic movements in France from the Second Empire to the end of the century. During that period every aspect of society underwent, in varying degrees, a radical change, a change, as Hauser indicates, "that was more pronounced than in all the centuries since the beginning of modern urban civilization."¹ This reorientation of society produced a subsequent literary and artistic reorientation that can clearly be seen in the literary and artistic artifacts of the period. The Second Empire, which produced the art of Courbet, Flaubert, Corot and Beaudelaire, is, at the same time, the society out of which would develop the art of Zola, Manet, Monet and Huysmans. These post-romantic artists and writers, in spite of the very distinct differences among their creations, all illustrate in their works, in varying degrees, a similar characteristic--a tendency towards a greater realism.

¹Arnold Hauser, The Social History of Art Vol. 4 (New York: Alfred A. Knopf, 1951), p. 62

This evolution towards realism in nineteenth century France, partially the result of a loss of faith in traditionalism and romantic idealism, was equally the result of the crass civilization of the Second Empire, a society that came to the realization that imitation was more valid than perception in the creation of art and literature. It was a generation innondated with scientism and technology, that would, in the twentieth century, permeate the creative arts to such a degree that literature and art would no longer be founded on aesthetic principles. Yet before such an evolution would take place, literature and art would experience a series of evolutions that have been labelled by literary and art historians as literary and artistic realism, literary naturalism, artistic impressionism, and literary and artistic symbolism. Such terminology attempts, however, to create what is not possible to achieve when dealing with the creative arts--conformity. This traditional and fragmentary approach to the creative arts obscures and in many cases denies the presence of similarities in style and technique among writers and artists of a particular age. Such is the case with what has been called literary naturalism, as exemplified in the novels of Emile Zola, and artistic impressionism, as exemplified in the canvases of Renoir, Monet, Manet, Sisley and Pissarro.

Both of these phenomena flourished in France after the fall of the Second Empire; both symbolize the rise of the lower bourgeoisie; both represent a type of realism; and

both were created, in a large part, by a group of men who knew each other, and who, in their private lives, freely exchanged aesthetic and stylistic ideas. Yet these two movements in the creative arts in the late nineteenth century in France are traditionally considered to be totally distinct and separate phenomena. It is the contention of this thesis that they are not unrelated movements in the creative arts.

In an attempt to demonstrate that they are, in fact, constructed with an identical artistic technique the principles of art history are useful, in that they provide a means of better understanding the technique used to create the artifact. Such an approach is underlined by Hatzfeld "as imperative in those cases where literary texts may contain structural elements that would perhaps remain obscure without the elucidation of the arts of design."² To approach a literary text by using the principles of art is perhaps more useful when dealing with periods of history characterized by a tendency towards realism, for it is in the plastic arts, as Hourticq explains, that this tendency, i. e. realism, is always first expressed:

Ce sont les oeuvres de la plastique qui forment le goût, fixent le jugement esthétique--qui plus que la nature établissent une norme pour nos jugements de vérité et de beauté. Cette correspondance du style d'une école et du goût d'une génération trouve sa confirmation dans les témoignages littéraires. Deux catégories de monuments nous renseignent sur les variations de l'esthétique collective, les oeuvres des artistes et celles des écrivains.

²Helmut Hatzfeld, Literature Through Art (New York: Oxford Univ. Press, 1952), p. 211.

Il apparaît alors, avec évidence, que dans les époques d'invention pittoresque ou plastique, c'est des ateliers que partent les initiatives et non des jeux philosophiques; les formes naissent du métier et non de la pensée; créer, c'est réaliser une idée, mais c'est la main qui la cherche et quand l'esprit la reconnaît, c'est après qu'une main l'a découverte. Les littératures réalistes et descriptives ne peuvent fleurir que sur un public formé à l'observation des images de la nature ou de l'art par les arts figurés--alors, le lecteur retrouve dans les mots ses réminiscences visuelles.³

A certain chronological discrepancy is therefore often noted among the creative arts in periods of realism. Hauser underlines this point as follows: "The most productive period of a realistic form of art is often completely past when the ramifications of the painterly stylistics and aesthetics begin to emerge in literature."⁴ Such is the case with impressionism in literature in the nineteenth century in France.

A precise understanding of the aesthetic and stylistic principles of impressionistic art, principles with which Emile Zola was totally familiar through his close associations with the impressionistic artists, and which, in all probability were fundamental in the formation of Zola's own stylistic and aesthetic principles, is, therefore, essential in order to understand the novelistic technique of Emile Zola. For it is only by a systematic and careful analysis of the stylistic and aesthetic principles of the artistic media that a valid correlation of the fine arts in any

³Louis Hourticq, L'Art et la littérature (Paris: Flammarion, 1946), pp. 36-37

⁴Hauser, p. 880

period can be made. The conclusion of this study may show that Emile Zola, considered the most important naturalistic writer in the nineteenth century in France, utilized in the creation of his novels a technique not unlike that of the impressionistic artists.

CHAPTER I

TOWARDS A DEFINITION OF ARTISTIC IMPRESSIONISM

Impressionism in art as an historical phenomenon of the nineteenth century has been clearly defined. It represents the artistic effort of a relatively small group of artists in France during the decade 1870-1880. Yet to consider impressionism in art solely as an historical phenomenon is, in a sense, to deny its essence. Impressionism is at the same time an aesthetic phenomenon, which coinciding with the historical phenomenon of impressionism produced an eternal moment in art. In other words, the principal impressionistic artists utilized in the creation of art the impressionistic aesthetic during the historical period generally considered as being the age of Impressionism. A writer such as Gide, for example, utilized what may be considered a "classical" aesthetic in an historical period that is not generally considered by literary historians as an age of classicism. Gide therefore does not represent the phenomenon of classicism in entirety since the historical and aesthetic phenomena of classicism do not coincide. As such Gide's aesthetic is not pure, that is, it is not the aesthetic of the seventeenth century since it has been colored by the historical difference. The impression-

ism of the late nineteenth century, on the other hand, represents an eternal moment in art in that the aesthetic and historic phenomena of impressionism both coincide.

Fundamental to the aesthetic idea of impressionism is a philosophy of movement that closely resembles that of the Greek philosopher Heraclitus, who maintained that the universe is constantly changing and that the only constant is change itself. The Heraclitian symbol of flux, fire, was interpreted by the impressionists as a flow of water, a river, as expressed by Leibniz, into which you cannot step twice. Donald McGinn, in underlining the Leibnizian concept of flux as the basis of impressionism, views the art of impressionism as a type of Proustian recreation of the past:

As the river of time constantly flows on the present moment is irretrievably lost, except perhaps in memory. Thus the moment of inspiration that the artist experiences will never return, but through his art he has the power to give it a permanence that it could never actually possess--not the permanence of fact but rather the permanence of a momentary sensation forever captured in the work of art itself.⁵

Every impressionistic canvas thus represents a unique moment in the perpetuum of time. It is the triumph of the momentary over the permanent; it is the representation of a unique moment selected from a dynamic and constantly changing reality--a reality where chance is the principle of all being and wherein the truth of the moment invalidates all other truths. Yet impressionism represents a comprehen-

⁵Donald McGinn, Literature as a Fine Art (White Plains: Peterson, 1959), p. 303.

sive view of reality, for it directly involves a person in immediate interaction with all phases of his environment. The impressionistic artist must therefore take into account not only the immediately perceived external objects but also personal feelings and remembered sensations as they merge with the external elements in the situation. The past, present and future are then implicit in the flow of the immediate experience. The impressionist, in order to describe the present momentary state of an organism must consider its past history, and future state in order to portray the present, which is merely a point of passage, a moment "chargé du passé et gros de l'avenir."⁶

A preoccupation with the momentary as opposed to the permanent, the fundamental aesthetic principle of impressionistic art, has been underlined by Hauser as the basic experience of the nineteenth century.⁷ Zola, perhaps the most influential critic of the art of impressionism, recognized the importance of the momentary as opposed to the permanent in impressionistic art: "On doit saisir la nature dans l'impressionnisme à une minute. Il faut fixer à jamais cette minute sur la toile."⁸

⁶Charles Hartung, Browning and Impressionism (Stanford: Stanford Univ. Press, 1953), p. 31

⁷Hauser, p. 925

⁸Émile Zola, "Le Naturalisme au Salon" Le Voltaire, June 18-22, 1880. Reported by Lionello Venturi, Les Archives de l'impressionnisme. Vol. 2 (Paris:Durand-Buel, 1939), p. 279.

The manner used by the impressionists to represent in a work of art a fleeting moment chosen from the perpetuum of time was dictated primarily by the historical situation in France following the fall of the Second Empire, the moment in Taine's conception of the term. It was an age during which an emphasis was placed on the simple and the ordinary and not on the monumental and the exceptional, an era dominated by a certain respect for the working classes. These societal reorientations are clearly reflected in impressionistic art--an art which portrayed simple trees instead of monumental ones, an art which portrayed simple peasants at work instead of the nobility at leisure. One need only compare the deliberately ostentatious "Coronation of Napoleon" by David and the "Death of Sardanapalus" by Delacroix to the unpretentious canvases of the impressionists, such as the "Spring Trees by a Lake" by Monet and the "Woman Scratching" by Degas, to realize the almost banal quality of the subjects chosen by the impressionistic artists.

Developping concurrently with a preoccupation with the ordinary was an age of technology and science which would significantly transform what had formerly been primarily cultural centers into industrial cities in our modern sense of the term. The city would become a huge sprawling organism inhabited by the masses of humanity, the lower bour-

geists--men who were becoming fully cognizant of their role in a huge and intricate urban machine. The cities, as Hauser indicates, form the soil in which the new art is rooted:

Impressionism is an urban art and not only because it discovers the landscape quality of the city and brings painting back from the country to the town but because it sees the world through the eyes of the townsman who reacts to external impressions with the overstrained nerves of a modern technical man. It is an urban style, for it describes the changeability, the nervous rhythm, the sudden, sharp, but always ephemeral impression of city life.⁹

It represents, as Hauser has shown, the two basic feelings which life in such an environment produces, the feeling of being alone and unobserved on the one hand, and the impression of roaring traffic, incessant movement and constant variety on the other--a feeling not unlike that expressed by Baudelaire in that section of Les Fleurs du Mal entitled "Tableaux parisiens", nor unlike the sensation expressed by Apollinaire in the cubist poem "Zone".

Impressionism is the realization that the world of experience is not permanent, a realization that in order to portray the only constant which actually exists, time, required a reduction of the artistic representation to the mood of the moment. Such an attitude is viewed by Hauser as a "fundamentally passive outlook on life",¹⁰ that is,

⁹Hauser, p. 871

¹⁰Ibid., p. 873.

the artist is a spectator of the dynamic world of experience and not, as the classical artists had assumed, the creator of a reality totally outside the limits of time. The impressionistic artist is non-involved, receptive and contemplative, the antithesis of Hugo and Lamartine, for example, who espoused both a humanitarian and a poetic ideal. The impressionistic artist represents, in short, as Hauser has demonstrated, the aesthetic attitude purely and simply: "Impressionism is the climax of a self centered aesthetic culture and signifies the ultimate consequence of the renunciation of the active life."¹¹

From such a standpoint of aloofness the impressionistic artists understood or perhaps saw more clearly the myriad effects of the developing age of technology they witnessed around them. They, in fact, used science as the basis of their artistic technique. As their principal tool they chose light.

While painting near the Seine at Argenteuil, Monet, Renoir and Pissarro observed numerous colors in the reflexes of light on the water, which, they observed, showed continual movement and life. This observation suggested to them the possibility of expressing light in their canvases by opposing colors. In their early works they portrayed only water in this new manner; the remainder of the canvas was executed

¹¹Ibid., p. 873.

in the old realistic tradition. The result was unbalanced canvases. To correct this unbalanced effect they began to realize every element of their canvases in the manner in which they had formerly portrayed only water. The images they observed and represented were not abstract in form nor were they in *chira-soure*, but in reaction to the reflexes of light. They had selected only one element from nature, light, to interpret all of nature. Light, then, was no longer an element of reality. It became the essential principle of their style and at that moment impressionism, historically and aesthetically, was born.

Using light as a means of approaching reality meant a revolutionary emphasis being placed upon the visual moment in art. The result, as Reutersvard explains, was a sensual aestheticism, that is, from a standpoint of aloofness and contemplation the impressionistic artists represented a dynamic reality utilizing not an intellectual approach but one based solely on the senses, primarily sight. Reutersvard underlines this point as follows: "Painting was to be upheld by the geniuses of sight who could master the world as a visual appearance and reproduce it in detail."¹² Impressionism is then an offspring of Comte's philosophy wherein everything is dismissed that does not result from positive sensual experience. The canvases of the impressionists were pro-

¹²Oscar Reutersvard, "The Accentuated Brush Stroke of the Impressionists" Journal of Aesthetics and Art Criticism (Baltimore; Waverly Press, March 1952), p. 277.

pounded as being, as Reutersvard explains, "scientific reports of chromo-luminaristic conditions in nature, the decomposed structure was said to correspond with the disaggregation of sunlight into different prismatic elements."¹³ Through sunlight the observed color in nature was reduced to a multitude of small touches of color which when re-created on a canvas would give rise to the color observed in physical reality as a result of the chromatic fusion on the observer's retina. This reduction of color to small dots is referred to by Rewald as the "comma style"¹⁴ of the impressionists. By utilizing such a style the impressionists could record every nuance of the observed color in physical reality and at the same time indicate the particular moment as a result of the color produced by chromatic fusion, thereby recreating the moment of inspiration as it occurred in nature. Reutersvard underlines this point as follows:

The surfaces of their canvases were covered with a vibrating tissue of small dots and strokes, none of which by itself defined any form, yet all of which contribute to recreate not only the particular feature of the chosen motif but even more the sunny air which bathed it and marked trees, grass, and houses with the specific character of the day if not the hour.¹⁵

Not only did the impressionists reduce reality to a two dimensional surface, as Hauser explains, but within this two dimensionality to a system of shapeless spots,

¹³Ibid., p. 277

¹⁴John Rewald, The History of Impressionism (New York: Harcourt Brace, 1943), p. 234.

¹⁵Reutersvard, p. 278.

therby destroying, to a certain degree, both a sense of the tangible and a sense of the limited:

Impressionism forgoes not only plasticity but also design, not only spatial but also linear form; that the picture makes up in energy and sensual charm for what it lacks in clarity and evidence is obvious, and that was the main goal of the impressionists.¹⁶

Impressionism, an art of reduction, not only alters but also distorts the colors of physical reality; since as Hauser remarks, the color perceived in nature through the senses may vary from the intellectually perceived or abstract color which is separated totally from a particular situation in nature.

Hauser states:

We think, for example, of a piece of white paper as being white in every lighting despite the colored reflexes it shows in ordinary light. In other words, the remembered color we associate with the object and which is the result of long experience and habit displaces the concrete impression gained from immediate perception; impressionism now goes back behind the remembered theoretically established color to the real sensation, which is in no sense a spontaneous act but represents a supremely artificial and extremely complicated psychological process.¹⁷

Impressionism was then contradictory to all previous art in that it rejected the concept of synthesis. It was, as Hauser has shown, the first time in the history of art that analysis became the basis of art. Impressionism is an analysis not only of reality reduced to a series of unique moments, but within this reality held in suspension in the artistic artifact the image was reduced to a series of color spots juxtaposed on the surface of a canvas.

¹⁶Hauser, p. 875.

¹⁷Ibid., p. 876.

The specific nature of this moment that the impressionists captured and held in suspension with their acute scientific eyes is determined wholly by their individual conception of physical reality. Their art corresponds to the aesthetic experience described by Kant, wherein "pleasure is related to the simple apprehension of the form of an object without referring this apprehension to a certain knowledge, the representation does not refer to the object but only to the subject."¹⁸ Inherent in this definition are two of the fundamental characteristics of the impressionistic moment--an anti-intellectual ideal and a search for beauty. In an attempt to understand better these two characteristics it is helpful to recall the lesson proposed by G.E. Lessing in 1776 in Laocoon wherein the possible goals of each of the creative arts are advanced. Art, as Lessing suggested, is to be directed solely at creating a pleasing illusion of what is, in the broadest terms, beautiful. Since perfect illusion is not the result of an exact reproduction of nature, it must therefore come from the artist's power to make the person viewing a work of art believe in the reality of the artistic creation. Lessing further demonstrated that each of the creative arts achieves illusion by a means appropriate to its medium. The creative artist, it would follow, must therefore explore the potentialities of his medium to the full while at the same time respecting the limitations of his art by refusing to allow any influences from

¹⁸Reutersvard, p. 276.

deflecting him from his main aesthetic purpose. Largely through the efforts of Lessing, art was liberated from its role as solely the servant or vehicle of religion and philosophy, whose aim was not simply to please but also to instruct. It would seem that such a proposal would hold as unaccountable much religious and contemporary Russian art, which are in many respects, vehicles for particular philosophic points of view. Yet neither religious art nor contemporary Soviet art violates the essential theory advocated by Lessing, whose thesis suggested that art may exist as an entity unto itself without a necessary didactic obligation, not necessarily denying the possibility that art could also be didactic.

The art of impressionism, in contrast to religious art, for example, is characterized by an absence of didacticism; as such the impressionists were not deflected from their main aesthetic purpose in any manner. As such, their art represents an enthusiastic search for beauty. This beauty they believed was to be found only in certain rare moments in a fluid reality: "Ils recherchent dans l'apparence mobile une éternité. Elle est cachée partout cette beauté qu'ils poursuivent et ils sont les premiers à la découvrir."¹⁹ In so doing they discovered, as Venturi states, "a new form of beauty where it had not

¹⁹Ruth Moser, L'Impressionnisme français (Genève: Droz, 1952), p. 275.

been believed that beauty existed."²⁰

The immediate satisfaction they experienced in dealing with such a fluid and dynamic reality resulted in their finding, as Venturi explains, "a new form of appearance without pretending that their form of appearance was the form of reality."²¹ that is, as artists espousing an anti-intellectual ideal, their objective was not didactic, as in religious art, but aesthetic. As such, the attainment of beauty was their only preoccupation.

The reality portrayed by the impressionists in their canvases could be portrayed repeatedly since the particular reality portrayed in one impressionistic canvas represented only one of an unlimited number of moments that when seen collectively represent the complete history of the reality or object represented. The subject matter of one impressionistic canvas, that is, one of a series of canvases dealing with the same physical reality as for example, the Rouen cathedral or a particular lilly pond, becomes, in fact, secondary to the particular chromatic effect produced on it by the particular lighting of a specific moment. Gauss underlines this point as follows: "The subject matter retreats until it becomes no longer subject matter but a perpetual motif over which numerous variations can be played."²² These motifs, the

²⁰ Lionelle Venturi, Art Criticism Now (Baltimore: Johns Hopkins Univ. Press, 1941), p. 111.

²¹ Ibid., p. 112.

²² Charles Gauss, The Aesthetic Theories of French Artists (Baltimore: Johns Hopkins Univ. Press, 1949), p. 22.

Rouen cathedral for example, become, as a result of their continued repetition, symbols and thereby provide the impressionistic artist with unlimited subject matter. The same effect is achieved musically by Ravel in Bolero, which, though appearing to be monotonous repetition, represents a skillful presentation of a motif in impressionistic music created by a recurring theme with variations. Each variation on the essential theme, the motif, represents a musical tableau in much the same manner that the painting "Cathédrale de Rouen sous le soleil" by Monet represents an artistic tableau. The impressionist, whether a composer or an artist, can thus portray the motif repeatedly since each tableau represents only one moment in the history of the particular reality.

In their canvases the impressionists, as artists espousing an anti-intellectual ideal, portrayed not all of reality but only one aspect of reality--the beautiful. Their aim was not to make a judgement of reality but instead to present it as they conceived it to be. They were, in short, anti-intellectual, optimistic, and from Emile Zola's point of view, naive in their presentation of reality. The reality they portrayed was considered naive by Emile Zola for it consisted of only the striking and the beautiful, and not all of reality. Yet the impressionists, fully engaged in their roles as artists, had to be content to see only the striking and the beautiful. To have done more would have been to attempt a result outside the realm of art. Zola criticized their incomplete portrayal

of reality as follows:

Le grand malheur c'est que pas un artiste de ce groupe n'a réalisé puissamment et définitivement la formule nouvelle qu'ils apportent tous épaisse dans leurs œuvres. La formule est là, divisée à l'infini; mais nulle part dans aucun d'eux on ne la trouve appliquée par un maître. On peut leur reprocher leur impuissances personnelles, ils n'en sont pas moins les véritables ouvriers du siècle. Ils ont bien leurs trous, ils lachent trop souvent leur facture, ils se montrent incomplets et impuissants; il leur suffit de travailler au naturalisme contemporain pour se mettre à la tête d'un mouvement et pour jouer un rôle considérable dans notre école de peinture. ²³

Zola, in praising their method, criticized the reality that the impressionists portrayed as incomplete and unfinished. Yet to the impressionists point of view their canvases were finished; for they had changed traditional form in order to find a form adapted to their coloring. They again found that simultaneous vision of color and space that had been in part destroyed by a prejudice in favor of drawing. To avoid virtuosity they therefore stopped finishing when they had arrived at light and color. It was this incompleteness that caused their immense popularity; ironically, it was at the same time the cause of their subsequent failure. For impressionism failed as Zola had predicted it would:

Ce sont tous des précurseurs, l'homme de génie n'est pas né. On voit bien ce qu'ils veulent, on leur donne raison, mais on cherche en vain le chef-d'œuvre qui doit imposer la formule et faire combler toutes les têtes. Voilà pourquoi la lutte des impressionistes n'est pas encore abouti; ils restent inférieurs à l'œuvre qu'ils tentent, ils bégayent sans pouvoir trouver le mot. . . Il ne reste plus si l'on veut avancer encore qu'à se remettre à l'étude des réalités et à tâcher à

²³Reported by Lionelle Venturi, Les Archives de l'Impression-
ism, p. 280.

les voir dans des conditions de vérité plus grandes. Tous leurs efforts doivent tendre à rendre leurs œuvres plus fortes, plus vivantes en donnant l'impression complète des figures et des milieux.²⁴

Yet impressionism could not by its very definition fulfill the requirements imposed by Zola, for he had imposed on art demands totally outside the realm of art; he had imposed objective truth on a group of artists who excluded everything conceptual from their particular world view, a group who, without a doctrine or manifesto, produced, as Zola called them, "des œuvres heureuses."

Ce fût bien là la tragédie artistique de 1880; les impressionnistes eurent gain de cause sur la critique qui après les avoir bafoués, les apprécia; ils pénétrèrent dans le Salon. Mais ils se modifièrent aussi.²⁵

For in accepting certain principles that had been opposed to them they were no longer sensationalists--impressionism had become the preoccupation of a group of doctrinaires who opposed the order of reason on the irregularity and variety of sensations of the impressionists. Impressionism, the artistic symbol of the rise of a new class to human consciousness, was in the end denied existence by the very group which had encouraged its creation. The lower bourgeoisie no longer could nor would accept sensationalism as the basis of art--the reason of mathematics had displaced the subjectivity of the artistic perception. Impressionism had, in a sense, des-

²⁴F.W.J. Hemmings, Zola (Oxford: Clarendon Press, 1966), p.416.

²⁵Venturi, Les Archives de l'impressionisme, p. 55

troyed itself in converting a whole civilization to its taste. This would not be realized until 1910, when an historical perspective would show that impressionism had, in fact, been dead for thirty years.

Yet before the self-annihilation of impressionistic art, an art of sensual aestheticism based on the principles of modern science and imbued with an anti-intellectual optimism in an attempt to portray an eternity, artistic impressionism would permeate and alter significantly the existing literary aesthetic. An analysis of Emile Zola's associations with the impressionists and his criticism of their art will demonstrate the formation of a new literary aesthetic, based in a large part, on the aesthetics of impressionistic art.

CHAPTER II

EMILE ZOLA AND ART CRITICISM

Emile Zola's affiliations with the impressionists and their art can be traced to his youth in Aix-en-Provence where Zola was a classmate of Paul Cézanne, who several decades later would be considered with Giorgione, Caravaggio and Manet as one of four giants in the creation of modern art. It was in fact Paul Cézanne who first introduced Zola to modern art by availing himself as a type of mentor and critic as he conducted Zola through the Salon des Refusés, an exhibition of canvases in 1863 that had been rejected by the academy as unrepresentative of French art, and who, upon Zola's arrival in Paris, introduced him to Camille Pissarro, Bazille and Monet.

As in other eras of artistic and literary creation in France, the new art of the 1860's was conceived in a café-- in this instance the Café Guerbois (11, Grande rue des Batignolles; now, 9, avenue de Clichy) in the Batignolles district of Paris. It was there that Zola would, in the presence of Bazille, Fantin-Latour, Degas, Renoir, and Manet, listen to the leading critics of the new art, Paul Duranty and Philippe Burty, and where Zola would himself discuss the new art with the artists who created it, primarily Fantin-Latour, Degas, Renoir, Monet, Pissarro, and Antoine Guillemet, a landscape

painter in the tradition of Corot and Courbet who on May 7, 1866 took Zola to visit Manet in his studio and to study the canvases displayed there as a private exhibition by the artist. Zola, having recently published La Confession de Claude, heard from the master himself, as Hemmings relates, the story of Manet's artistic apprenticeship. Their meeting was the beginning of a lifelong friendship. The enthusiasm with which Zola early acclaimed the canvases of Manet can be seen from the following remarks made by Zola in his first Salon published in L'Evenement illustré on May 6, 1866:

Puisque personne ne dit cela, je vais le dire, moi, je vais le crier. Je suis tellement certain que M. Manet sera un des maîtres de demain, que je croirais conclure une bonne affaire si j'avais de la fortune en achetant aujourd'hui toutes ses toiles. Dans dix ans elles se vendront quinze fois plus chères. La place de M. Manet est marquée au Louvre comme celle de Courbet. . .²⁶

Zola again demonstrated his enthusiasm for the new art, particularly that of Manet, in a study written for the Revue du XIX^{ème} Siècle on January 1, 1867 entitled "M. Edouard Manet: Une nouvelle manière en peinture." After furnishing his readers with a short biography of Manet, composed of information supplied by the artist himself, Zola analyzed the artist's principal canvases. Not since Baudelaire's analysis of Delacroix had a writer given a more lucid analysis of an artistic technique:

L'aspect général (des toiles de Manet), je l'ai dit, est d'un blond lumineux. Dans la lumière diffuse les visages sont taillés à larges pans de chair, les

²⁶Reported by Henri Mitterand, Zola Journaliste (Paris: Colin, 1962), p. 68.

lèvres deviennent de simples traits, tout se simplifie et s'enlève sur le fond par des masses puissantes. La justesse des tons établit les plans, remplit la toile d'air, donne la force à chaque chose. On a dit par moquerie que les toiles de Manet rappelaient les gravures d'Epinal et il y a beaucoup de vrai dans cette moquerie qui est un éloge; ici, et là, les procédés sont les mêmes, les teintes sont appliquées par plaques, avec cette différence que les œuvres d'Epinal, sans se soucier des valeurs, et qu'Edouard Manet multiplie les tons et met en eux les rapports justes. Il serait beaucoup plus juste et intéressant de comparer cette peinture simplifiée avec les gravures japonnaises qui leur ressemblent par leur élégance étrange et leurs taches magnifiques.²⁷

In the following year Zola again defended, in an inverse manner, the art of impressionism in a series of articles which appeared in l'Evenement illustré. The following criticism made by Zola of Meissonnier's canvases, although not mentioning the impressionists, can only be interpreted as a defense of impressionism:

Rien de plus délicat, de plus vif, de plus spirituel, de plus ferme, de plus précis, de plus parfait que les quatorze bouts de toile de Meissonnier au Salon-- mais il ne s'agit pas de peinture.²⁸

Zola's disdain for the official academy art was first expressed on April 19, 1865 when discussing the suicide of Jules Holtzapffel, an artist whose canvases had been rejected by the academy. In an article signed "Claude", Zola remarked:

Certes je n'affirme que le refus du jury ait seul décidé de la mort de ce malheureux. Il est difficile de descendre dans une âme humaine à cette heure suprême de suicide.²⁹ Vraiment je ne voudrais pas avoir condamné cet homme.

²⁷ Ibid., p. 72.

²⁸ Ibid., p. 76.

²⁹ Ibid., p. 62.

The preceding remarks by Zola were in effect an open declaration of war against the academy jury whose members included Gerome, Cabanel, Meissonnier, Gleyre, Fromentin, Daubigny and Théophile Gautier. Zola at the same time attacked the traditional critics Ernest Chesneau, Louis Leroy and Edmond About. Those rallying behind Zola included Manet, Cézanne, Renoir, Boudin, Bazille, Pissarro, Sisley, Morisot, Degas, Monet, Jongkind and the critics Castagnary (art critic for La Liberté and Le Main Jaune) and the Marquis de Beissy. Zola, speaking for the new artists, stated on April 27, 1866 in L'Evenement illustre:

Il est donc bien entendu que le Salon n'est pas l'expression entière et complète de l'art français en l'an de grace 1866, mais qu'il est à coup sûr une sorte de ragoût, préparé et fricassé par vingt-huit cuisiniers nommés tout exprès pour cette besogne délicate. Je désire insister sur ce point. Le jury n'est pas nommé par le suffrage universel mais par un vote restreint auquel peuvent seulement prendre part les artistes exemptés de tout jugement à la suite de certaines récompenses. Quelles sont donc les garanties pour ceux qui n'ont pas de médailles à montrer? Ceux qu'il faut appeler au vote ce sont les incennus. . . Je supplie à tous mes confrères de se joindre à moi; je voudrais grossir ma voix, avoir toute puissance pour obtenir la réouverture de ces salles où le public allait juger, à son tour, et les juges et les condamnés.³⁰

Zola's ardent campaign in favor of impressionistic art from its inception made him the champion of the impressionist cause. Proof of his popularity among the impressionists is provided, as Hemmings remarks, by the evidence of at least two impressionistic canvases painted in 1870, in both of which Zola

³⁰ Ibid., p. 62.

is featured: Bazille's Atelier and Fantin-Latour's Atelier aux Batignolles. Zola further won the esteem of the impressionists by dedicating La Honte to Edouard Manet. The following dedication appeared in L'Evenement Illustré on September 1, 1868:

A Edouard Manet. Le jour où, d'une voix indignée, j'ai pris la défense de votre talent, je ne vous connaissais pas. Il s'est trouvé des sots qui ont osé dire alors que nous étions deux compères en quête de scandale. Puis que les sots ont mis nos mains l'une dans l'autre, que nos mains restent unies à jamais. La foule a voulu mon amitié pour vous, cette amitié est aujourd'hui entière et durable, et je vous en donne un témoignage en vous dédiant cette œuvre.³¹

In the period following 1870 Zola's associations with the impressionists become more difficult to perceive. His apparent withdrawal of active support of the new art came, as Hemmings has discovered, at a time when impressionism came most strongly under public attack and when need for advocates in the Parisian literary and artistic revues was more necessary than ever. The unpopularity of the new art during the early years of the Third Republic is demonstrated by the following account of a public auction held in 1875 in the Hôtel Drouet:

A sale held in 1875 in the Hotel Drouet occasioned scenes of such violence that the auctioneer was obliged to call in the police, while the canvases (72 of them, signed by Monet, Renoir, Sisley and Morisot) went for trifling sums, the total takings being little more than ten thousand francs.³²

Zola, reasonably affluent from the publication of L'Assommoir, soon became the almost exclusive financial supporter of the new

³¹Ibid., p. 78.

³²Hemmings, Zola, p. 408.

artists, who had neither private resources nor family wealth.

In the 1870's the Café Guerbois was replaced by the Café de la Nouvelle-Athènes in the Pigalle district as the focal point of the new art. Zola, having married, no longer frequented the cafés. He did however occasionally meet with the impressionist artists in the office of his publisher Georges Charpentier, also a friend of the new artists. These infrequent encounters with the impressionists have led many critics to believe that Zola was growing disenchanted with the new art; others propose that Zola, completely engaged in novel writing during the decade 1870-1880 could not spare the time to visit the impressionist exhibitions or report on them. Both of these theories are, however, as Hemmings demonstrates, erroneous. He gives the following evidence:

In the immediate post war years Zola joined La Cloche as a parliamentary reporter. At the end of 1872 he transferred briefly to Le Corsaire, then in 1873, he wrote a number of articles, chiefly dramatic criticism, for L'Avenir National. The impression one has is that, for one reason or another, newspaper editors were reluctant to entrust to Zola the reviewing of the annual art exhibitions; his pre-war reputation as a fire-brand would not have commissioned him to the wary. During the latter half of 1873 and throughout 1874 Zola was unable to place copy with any newspaper except provincial ones like Le Semaphore de Marseille. The fortune of a free lance journalist in these early years of the Third Republic, when the government kept the press under strict surveillance were precarious particularly for one of Zola's notoriety. The theory that his silence betokened a disinclination to commit himself in print about the new art clearly cannot be accepted universally.³³

If Zola could not publish in Parisian newspapers, he had the good fortune, as Hemmings has discovered, of being able to

³³Reported in F. W. J. Hemmings, "Zola, Manet et les impressionnistes" PM September 1958, p. 409.

secure outside of France an opening for his journalism. Through Zola's association with Turgenev, he was able to sell in 1874 the serial publication rights of La Faute de l'Abbé Meuret to the Saint Petersburg monthly magazine Vestnik Evropy. Then on January 18, 1875 Turgenev inquired of Stasyulevitch, the editor of Vestnik Evropy as to whether he would like to receive from Zola a regular Paris survey wherein Zola would devote his attention primarily to literary, artistic, and social matters. The Russian editor welcomed the idea and by December 1880, sixty-four "Lettres de Paris" appeared in Vestnik Evropy. Contained in the letters were studies of Sand, Balzac, Hugo, Musset, Gautier, Sainte Beuve, Stendhal, Taine, the French theatre, the contemporary French novel, and essays on French civilization and culture as well as extracts from L'Assommoir and Nana. The letter published in the June 1875 issue of Vestnik Evropy was a complete salon.

The salons written by Zola for the Russian public, unlike those published in France, contained lengthy material dealing with both the artists that were admired by Zola as well as those he disliked. His critique of Alexandre Cabanel's Naissance de Vénus, a canvas greatly admired by the leading salon critics in France, illustrates well the zeal with which Zola criticized works that affected adversely his aesthetic:

The picture has neither flaws nor merits; it breathes instead the most deadly mediocrity. It is art created out of the old formula refurbished by the adroit hand of an apprentice craftsman.³⁴

³⁴Ibid., p. 410.

Contained in the same "Lettre de Paris" as the devastating review of Cabanel's Naissance de Vénus appeared the following statement on Manet:

Manet is primarily concerned with the truthfulness of the general impression and not with the finishing details that cannot be perceived from a certain distance. He possesses in addition a negative elegance; the sense of modernity is highly developed in him and his felicitous brush strokes make him at times a match for the Spanish masters. Incidentally his influence in our modern school is becoming more perceptible. If he is violently criticized he is also imitated. He counts as a master of his craft. Thus he stands at the head of a whole group of artists steadily expanding to which the future belongs. I repeat, the incomprehension of the public will be gradually dispelled and Manet will stand revealed for what he is in reality, the most individual painter in our time; the only one after Courbet who is distinguished by those truly original features heralding the naturalist school of which I dream the rejuvenation of art and the broadening of human creation.³⁵

Zola further acclaimed the genius of Manet in the fifteenth "Lettre de Paris". His praise of Manet was inspired by the fact that one of Manet's works had been rejected by the academy as inappropriate for exhibition in the salon:

It is understandable that the painting's submission should have exasperated the jury--the scene is set outdoors, the tones are vigorously defined, the outlines merge in the play of light. Certain cavalling critics will never forgive Manet for having barely indicated the washerwoman's face. Two dark spots represent the eyes, the nose and lips are shown as mere pink strokes. I realize why such a picture should cause irritation, but for my part I find it most curious and original. . . . What in particular vitiates critical opinion about Manet is that people will never be content to judge him simply as an artist--He paints people in a manner prescribed in the academies for painting inanimate objects. What I mean is that he never devises,

³⁵Ibid., p. 410.

never composes. Do not expect from him anything but a literally accurate rendering. He is a naturalist, an analyst. He cannot rhapsodize or philosophize. He can paint and that is all, and this is so rare an accomplishment that thanks to it he is the most original artist in the last fifteen years.³⁶

In a letter published in the following year Zola's praise of the new art was expanded from a praise of only the canvases of Manet to include the works of the entire group of impressionists:

On les appelle impressionnistes parce que certains d'entre eux paraissent vouloir rendre surtout l'impression vraie des êtres et des choses sans descendre dans une exécution minutieuse qui enlève toute sa valeur.³⁷

Contained within the same letter was the following statement about Gaillebotte's Jeune homme à la fenêtre:

It is a thoroughly anti-artistic painting, a painting as limp as glass, bourgeois, thanks to the exactness of the rendering. The photographing of reality when it is not distinguished by the original stamp of the artist's talent is a sorry thing.³⁸

The preceding critique reveals a fundamental aspect of Zola's aesthetic, that is, the exact rendering of reality in a work of art without the original stamp of the artist's talent, as in the conventional creations of the official academy artists, affected adversely Zola's conception of art. As such Zola shows himself to be diametrically opposed to Proudhon who believed that a work of art was without value when marked by the original stamp of the artist's talent:

Pour Proudhon l'oeuvre d'art est d'autant plus remarquable qu'elle porte moins la marque d'un artiste original. Proudhon prétend que l'oeuvre d'art doit être l'image

³⁶Ibid., p. 411.

³⁷Ibid., p. 412.

³⁸Ibid., p. 412.

anonyme d'une civilisation; le fruit naturel d'un état historique de la société, "le produit de la nation". L'écrivain, l'artiste, ne serait que l'agent obscur et presque inconscient des forces, des tendances, des rêves, d'un groupe social aussi étendu que possible. Pour Zola au contraire, l'individualité est la marque la plus précieuse de l'oeuvre d'art. Au-dessus du temple égyptien ou grec, au-dessus de la cathédrale du moyen âge, il met les chefs-d'oeuvre variés et individuels des grands artistes de la Renaissance et de l'art moderne.³⁹

Zola similarly disliked what he would call "academy literature". He criticized conventional literature in Le Roman Experimental as follows:

Le malheur est qu'ils (unoriginal writers) n'ont pas l'expression personnelle, et c'est assez pour les rendre à jamais médiocres. Ils auront beau entasser volumes sur volumes, user et abuser de leur incroyable fécondité, il ne se dégagera jamais de leurs livres qu'une odeur fade d'oeuvres mort-nées. Plus ils produiront même, et plus le tas moisira. Ces romanciers prennent le style qui volent autour d'eux. Ils attrapent les phrases dans l'air. Jamais les phrases ne sortent de leur personnalité; ils les écrivent comme si quelqu'un par derrière, les leur dictait; et c'est peut-être ça qu'ils n'ont su ouvrir le robinet de leur production. Sans copier, ils ont, au lieu d'un cerveau créateur, un immense magasin rempli des phrases connues, des locutions courantes, une sorte de moyenne du style usuel. Ce magasin est inépuisable, ils peuvent y prendre à la pelle pour couvrir le papier. En voici, en voici encore! Toujours, toujours de pelletées de matières froides et terreuses, qui complètent les colonnes des journaux et les pages des livres.⁴⁰

The impressionists, on the other hand, in representing in a canvas the reality they observed with their acute scientific eyes, satisfied Zola's demand for originality in that they had changed traditional artistic form in order to represent visually

³⁹Philippe Van Tieghem, Les grandes doctrines littéraires en France (Paris: Presses Univ. de France, 1965), p. 233.

⁴⁰Emile Zola, Le Roman Experimental (Bernouard: Paris, 1927), pp. 173-174.

the reality they observed. It was their technique of representation that was so highly acclaimed by Zola--a technique fundamental to the art for art movement which required total anonymity in a work of art and therefore the complete absence of the artist from the artistic or literary creation. As such the impressionistic artists and Emile Zola represent the midpoint in the stylistic evolution that began with Gautier and culminated in the sonnets of Mallarmé, that is, the impressionists and Zola represented in their creations scientifically documented renderings of reality, yet they both had changed traditional forms of representation in order to remain faithful to their ultimate objectives. The conclusion of this thesis may show that it was a technique similar to that of the impressionistic artists that was utilized by Zola to represent verbally the reality he observed and documented as documented by his naturalistic objectives, a technique which perhaps overrides his essential naturalistic thesis--a thesis founded on the desire to represent reality objectively without the subjectivity of author intervention, yet which at the same time, as will be demonstrated in Chapter V, is characterized by the highly original and subjective stamp of Zola's talent. Hemmings, it would appear, does not fully understand the stylistic principles used by Zola, when he states:

Zola never succeeded in reconciling intellectually his demand for submission to objective reality (naturalism) with his equally strongly held craving for originality;

which could only manifest itself in an aesthetic refashioning of reality.⁴¹

Hemmings has failed to perceive the technique used by Zola to aesthetically refashion reality--it is a technique that perhaps is not unlike that used by the impressionists, a technique recognized by Zola in the canvases of Manet:

Manet is a modern artist, a realist, a positivist--but the significance of his achievement lies less in his choice of contemporary everyday subjects than in the circumstances that the artist has created a new form for the new contents and it is this new formula which frightens everyone.⁴²

Zola was at the same time disappointed with the impressionists.

He stated:

I feel a great fondness for the innovators, for those who press forward violently, careless of compromising their aesthetic careers; only one thing can be asked of them--to continue unwaveringly the task they have embarked on and to find in their midst one or more painters sufficiently talented to reinforce with masterpieces the new artistic formula.⁴³

Yet the genius of impressionism for whom Zola was waiting and who, Zola hoped, would put the new artistic formula into practice did not and could not exist; for Emile Zola had imposed on art an objective that is totally outside the realm of art. He insisted:

Il ne reste plus si l'on veut avancer encore qu'à se remettre à l'étude des réalités et à tâcher de les voir

⁴¹Hemmings, "Zola, Manet and the Impressionists", p. 412.

⁴²Ibid., p. 410.

⁴³Ibid., p. 412.

dans des conditions de vérité plus grandes. Tous les efforts doivent tendre à rendre les œuvres plus fortes, plus vivantes, en donnant l'impression complète des figures et des milieux, dans les mille conditions d'existence où ils peuvent se présenter.⁴⁴

Zola's insistence on the pursuit of truth, that is, a comprehensive portrayal of all reality in a work of art, however, was an impossible demand to impose on art, particularly impressionistic art, which devoid of all philosophic or didactic objectives, attempted only an aesthetic representation of reality. Yet Zola would insist on this point throughout his career as an art critic.

Even though the impressionists could not fulfill the goals imposed on their art by Emile Zola, he continued to praise their art, particularly their coloring technique. He remarked on April 19, 1877:

Ils voient tous la nature gaie et claire, sans le jus de bitume et de terre de sienne des peintres romantiques. Ils peignent le plein air, révolution dont les conséquences seront immenses. Ils ont des colorations blondes, une harmonie des tons extraordinaires, une originalité d'aspect très grande. . . avant quelques années on verra leur influence se produire sur les salons officiels eux-mêmes. L'avenir de notre école de peinture est là.⁴⁵

In the Salon of 1878, in which no impressionistic art was exhibited, Zola was nonetheless again to make a demand on the new art, as he had done in the preceding year, that was outside the realm of art. His critique of the Salon of 1879 was brief, since

⁴⁴ Ibid., p. 416

⁴⁵ Reported in Mitterand, p. 183.

as he remarked: "exhibitions follow too closely for it to be of interest to study them in detail every year."⁴⁶ Despite the brevity of the Salon and Zola's disappointment that the man of genius had not yet appeared he allowed himself the following remarks on impressionism in general:

The impressionists have introduced open air painting--the study of the shifting effects in nature according to the innumerable variations of weather and time of day. They realize that the superb technical methods of Courbet can only produce magnificent pictures painted in the studio. They are pushing the analysis of nature still farther to the decomposing of light, the study of air in motion, of the interplay of colors, of chance modulations of light and shadow, of all the optical phenomena which make a panorama so mutable and so difficult to render. It is hard to realize what an upheaval is involved in the simple fact that painting is done in the open, that one has to deal with air in motion instead of shutting oneself up in a studio with a cold correct lighting entering big window facing north. This is the coup de grace for classical and romantic painting, and what is more, this is the realist movement launched by Courbet and now released from the bondage of technique, broadened by analysis.⁴⁷

The final remaining piece of art criticism appeared in Le Voltaire June 18-22, 1880, entitled "Le Naturalisme au Salon", in which Zola, after praising the achievements of the new art, again called for the man of genius to come forth. This call cannot, however, in any sense be considered a final renunciation of Impressionism. Sufficient documents reveal that throughout the period 1865-1880 Zola maintained his enthusiasm for the new art, an art which he championed so ardently in the early 1860's and upon which he made impossible demands in the 1880's. During the

⁴⁶Reported by Hemmings, "Zola, Manet and the Impressionists", p. 413.

⁴⁷Ibid., p. 414.

decade in which the art of impressionism fought the traditional jury of the academy Zola published four complete salons and four major reviews of exhibitions, both independant and public, all of which acclaimed the art of impressionism. Such a close affiliation with the world of art and a defense of its technique in all probability affected or perhaps transformed the form and content of the works produced by Zola during this period and throughout the remainder of his career. It may have been instrumental in the formation of his naturalistic thesis.

884

CHAPTER III

TOWARDS A DEFINITION OF LITERARY NATURALISM

In metaphysics and general philosophy, naturalism is used as the name of a major philosophic tradition and world view based on modern science. Naturalism, however, is more than a philosophic tradition or metaphysical doctrine--it is, as will be demonstrated, an aesthetic belief. As such it is seen by Munro as

a systematic application of the theories and methods of philosophic naturalism to the data and problems of art with such alterations and additions as the distinctive nature of the phenomenon may require.⁴⁸

In order then to underline the precise nature of the aesthetics of naturalism it is necessary to clarify the particular objectives and capabilities of each of the creative arts in question, that is, literature and art.

Art, unlike literature, is generally of two primary types--art existing as an entity unto itself and devoid of all didactic objectives (impressionistic art, for example), or art as a vehicle for a particular philosophic point of view (religious art for example). In other words, art whose only purpose is aesthetic and art whose purpose is both aesthetic and didactic. Art, when devoid of didactic objectives, represents what may, in the broadest terms, be considered as beautiful. Art created with a

⁴⁸Thomas Munro, "Meanings of Naturalism in Philosophy and Aesthetics" Journal of Aesthetics and Art Criticism Fall 1960, p. 134.

particular didactic purpose and all literature, on the other hand, represent an intellectual approach to reality. Such an approach, in didactic art and in all literature founded on a certain aesthetic, represents an attempt by the writer or artist to present what may be considered, in the broadest terms, as the truth. It is the truth in that it represents the consistent and deliberate opinion of the author or artist in a work or a series of works which the reader or observer must assume to be a truth.

The preceding is true of all literature, particularly the literature created in France in the second half of the nineteenth century, an age permeated by a certain respect for science and the scientific method. Gabriel Vaucaire, a contemporary of Zola's appropriately summed up the prevalent scientific spirit of the age as the pursuit of truth:

Ah, le vrai, c'est la grande passion de notre âge;
l'éternel tourment de nos intelligences, le piédestal
sur lequel toute statue doit reposer.⁴⁹

He continues:

J'admets que notre génération positive soit tourmentée
d'un besoin d'exactitude que les époques précédentes n'ont
pas éprouvé au même degré. Il en est d'une société sur
le retour, comme d'un homme entre deux âges. A mesure
que son imagination s'amortit, le jugement, la reflex-
ion, le goût du vrai se développent en elle.⁵⁰

Zola, in his pursuit of what may be considered the truth, used as the basis of his method, modern science, realizing that if his novels were to be a true reflexion of the society pre-

⁴⁹Gabriel Vaucaire, "L'esthétique de Zola" Revue des deux mondes Vol XXI, 1924, p. 820.

⁵⁰Ibid., p. 823.

sented therein that they must assimilate the spirit of the age. It was in fact a desire to represent the truth by utilizing a scientific method that underlines Zola's conception of the novel. Beuchat remarks in this connection:

Zola a écrit ses romans par souci de faire vrai, car il croyait que le romancier à l'instar du chimiste, n'a pour principes directeurs, que la veracité et la fidélité au réel.⁵¹

Zola himself underlined the necessity of presenting the truth in literature in Le Roman Experimental:

Ce sens du réel me semble très facile à constater chez un écrivain. Pour moi c'est une pierre de touche qui décide tous mes jugements. Quand j'ai lu un roman, je le condamne, si l'auteur me paraît manquer du sens du réel. Qu'il soit dans un fosse ou dans les étoiles, en bas ou en haut, il m'est également indifférent. La vérité a un son auquel j'estime qu'on ne saurait se tromper. Les phrases, les alinéas, les pages, le livre tout entier doit sonner la vérité. On dira qu'il faut des oreilles délicates. Il faut des oreilles justes, pas davantage. Et le public lui-même, qui ne saurait se piquer d'une grande délicatesse de sens, entend cependant très bien les œuvres qui sonnent la vérité. De même qu'on disait autrefois d'un romancier: "Il a de l'imagination," je demande donc qu'on dise aujourd'hui: "Il a le sens du réel."⁵²

Zola further stated:

J'insiste sur cette déchéance de l'imagination, parce que j'y vois le caractère même du roman moderne. Avec le roman naturaliste, le roman d'observation et d'analyse, le romancier invente un plan, un drame, seulement; c'est un bout de drame, la première histoire venue, et que la vie quotidienne lui fournit toujours. Puis dans l'économie de l'œuvre, cela n'a plus qu'une importance très mince. Les faits ne sont là que comme les développements logiques des personnages. La grande affaire est de mettre debout des créatures vivantes, jouant devant

⁵¹ Charles Beuchat, Histoire du naturalisme français Vol. I (Paris: Correa, 1949), p. 14.

⁵² Zola, Le Roman Experimental, p. 169.

les lecteurs la comédie humaine avec le plus de naturel possible. Tous les efforts de l'écrivain tendent à cacher l'imaginaire sous le réel.⁵³

In assimilating this scientific spirit as a principle for the creation of a novel, Zola realized fully the utility of such an approach to literature:

Zola a compris le premier tout ce que la littérature pouvait attendre d'enrichissement et de vitalité neuve d'un tel domaine. Il a osé jeter un pont sur le précipice profond qui séparait les deux mondes scientifiques et esthétiques depuis toujours. Et l'on eût ce spectacle réjouissant et original d'un romancier travaillant méthodiquement dans l'immense laboratoire de la vie.⁵⁴

Literature would, at the same time, be aided in achieving its main aesthetic purpose by this assimilation:

Si le vrai a le droit d'être entendu, si l'art et la science non contents de vivre comme frère et sœur, doivent confondre leurs domaines, l'art sera fatalement absorbé par la science; tout ce qui masque devra disparaître.⁵⁵

Zola justified his use of science as the basis of literature in the following manner:

Nous nous ferions savant, nous emprunterions aux sciences leurs grands horizons, leurs hypothèses, si admirables qu'elles sont peut-être des vérités.⁵⁶

Utilizing science as a point of departure, Zola approached his study of man, the principal subject of all fiction, with the belief that human behavior can be reduced to a limited

⁵³ Zola, Le Roman Experimental, p. 166.

⁵⁴ Beuchat, p. 13.

⁵⁵ Vaucaire, p. 830

⁵⁶ Reported by Hemmings, Zola, p. 20.

888

number of fixed laws, just as the laws of the physical sciences are limited and fixed; the scientific novelist need only to conduct a sufficient number of experiments to deduce these laws. This belief that man's behavior was based on immutable laws was derived from Zola's reading of Hippolyte Taine's Introduction à l'histoire de la littérature anglaise wherein Taine states his thesis as follows:

Que les faits soient physiques ou moraux, il n'importe; ils ont toujours des causes, il y en a pour l'ambition, pour le courage, pour la véracité, comme pour la digestion, pour le mouvement musculaire, pour la chaleur animale. Le vice et la vertu sont des produits comme le vitriol et le sucre, et toute donnée complexe naît par la rencontre d'autres données plus simples dont elle dépend. Cherchons donc les données simples pour les qualités morales comme on les cherche pour les qualités physiques.⁵⁷

Taine thereby attempted to discover the causes and laws of literary creations. The determining factors being "race", "moment" and "milieu", which Taine defined as follows:

La race, ce sont ces dispositions innées et héréditaires que l'homme apporte avec lui à la lumière. Le milieu est fonction du climat et de l'organisation sociale. Le moment fait intervenir l'évolution historique; du fait seul des dates il résulte que les tragédies de Voltaire ne pouvaient ressembler à celles de Corneille.⁵⁸

Utilizing these essential determining principles established by Hippolyte Taine to explain literary creations, Zola established the necessary framework for a scientific approach to an analysis of human thought and action. The great debt of Zola

⁵⁷Reported by Hemmings, Zola, p. 155.

⁵⁸Reported by André Lagarde and Laurent Michard, XIX^{ème} Siècle (Paris: Bordas, 1962), p. 399.

to Taine was acknowledged by Zola in 1893 in an interview with Louis Trébor:

C'est vers l'âge de 25 ans que j'ai lu Taine et en le lisant le théoricien, le positivisme, qui est en moi s'est développé. Je puis dire que j'ai utilisées dans mes livres sa théorie sur l'hérédité et sur les milieux et que je l'ai appliquée dans le roman.⁵⁹

Equally influential in the formation of Zola's naturalistic thesis was the medico-sociological treatise of Prosper Lucas which Zola read in 1868, entitled: Traité philosophique et physiologique de l'hérédité naturelle, dans les états de santé et la maladie du système nerveux, avec l'application méthodique des lois de la procréation au traitement générale des affections dont elle est le principe: ouvrage où la question est traitée dans ses rapports avec les idées primordiales, les théories de la génération, les causes déterminant la sexualité, les modifications acquises de la nature originelle des êtres et les diverses formes de nervopathie et d'aliénation mentale. In reading this treatise on heredity Zola supplemented the information on heredity and its laws that he had acquired from his reading of Taine. It allowed him to establish an hereditary framework wherein his principal characters would act throughout the Rougon-Macquart series:

Le livre de Lucas lui avait permis d'établir l'arbre généalogique des Rougon-Macquart et Zola y vit une Bible.⁶⁰

Zola's debt to Lucas as well as Taine is clearly seen in the

⁵⁹Reported in Hemmings, Zola, p. 55.

⁶⁰J.-H Bornecque, Réalisme et Naturalism (Paris: Hachette, 1958), p. 58.

preface to La Fortune des Rougon wherein Zola states:

Je veux expliquer comment une famille, un petit groupe d'êtres se comporte dans une société, en s'épanouissant pour donner naissance à dix, vingt individus, qui paraissent au premier coup d'oeil, profondément dissémbles, mais que l'analyse montre intimement liés les uns aux autres. L'hérédité a ses lois, comme le pesanteur. Je tâcherai de les suivre en résolvant la double question des tempéraments et des milieux, le fil qui conduit mathématiquement d'un homme à un autre homme.⁶¹

In spite of the very definite references to Lucas' treatise on heredity and the teachings of Taine in the introduction to La Fortune des Rougon, some question has been raised by literary historians as to whether or not Zola utilized Lucas' treatise in formulating his overall plan for the Rougon-Macquart series. Hemmings offers the following solution:

It is impossible to determine whether a reading of Prosper Lucas inspired Zola to choose the laws of heredity as the ones his novels would demonstrate or whether, having decided that all his main characters would have a common family origin, he thought of using Lucas' treatise to provide a veneer for scientific authenticity. In any case, it would appear that Zola was greatly aided by Lucas' findings.⁶²

With respect to the theoretical basis of Zola's experimental method in writing there can be little doubt--it is the experimental method expressed by Claude Bernard in Introduction à la médecine expérimentale. Bernard, opposing traditional medicine, proposed that the rigorous scientific method be applied not only to cadavres but also to living organisms. His objective being to find "les relations qui rattachent un phénomène quelconque à sa

⁶¹Emile Zola, La Fortune des Rougon (Paris: Fasquelle, 1871), preface.

⁶²Hemmings, Zola, p. 55.

cause prochaine, de trouver les conditions nécessaires à la manifestation de ce phénomène."⁶³ This meant a new emphasis being placed on the role of experimentation in the medical sciences--observation it was felt was no longer sufficient in studying biological phenomena as they applied to medicine. Bernard's experimental method in medicine was interpreted by Emile Zola as follows:

Faire mouvoir les personnages dans une histoire particulière pour y montrer la succession des faits y sera telle que l'exige le déterminisme des phénomènes mis à l'étude. . . , prendre les faits dans la nature, puis étudier le mécanisme des faits en agissant sur eux par les modifications des circonstances et des milieux sans jamais s'écarter des lois de la nature. Le roman naturaliste sera une expérience véritable que le romancier fait sur l'homme en s'aidant de l'observation.⁶⁴

Zola further likened the naturalistic novelist to a physiologist operating on characters and their intellects:

Dès ce jour la science entre dans notre domaine, à nous romanciers, qui sommes à cette heure des analystes de l'homme, dans son action individuelle et sociale. Nous continuons, par nos observations et nos expériences, la besogne du physiologiste, qui a continué celle du physicien et du chimiste. Nous faisons en quelque sorte de la psychologie scientifique, pour compléter la physiologie scientifique; et nous n'avons, pour achever l'évolution, qu'à apporter dans nos études de la nature et de l'homme l'outil décisif de la méthode expérimentale. En un mot, nous devons opérer sur les caractères, sur les passions, sur les faits humains et sociaux, comme le chimiste et le physicien opèrent sur les corps bruts, comme le physiologiste opère sur les corps vivants.⁶⁵

⁶³Van Tieghem, p. 230.

⁶⁴Ibid., p. 230.

⁶⁵Zola, Le Roman Experimental, p. 22.

Zola acknowledged his great debt to Claude Bernard in Le Roman Experimental as follows:

Je n'aurai à faire ici qu'un travail d'adaptation, car la méthode expérimentale a été établie avec une force merveilleuse par Claude Bernard dans son Introduction à la médecine expérimentale. Ce livre d'un savant dont l'autorité est décisive, va me servir de base solide. Je trouverai là toute la question traitée; et je me bornerai comme arguments irréfutables à donner les citations qui me sont nécessaires. Ce ne sera donc qu'une compilation de textes; car je compte sur tous les points me retrancher derrière Claude Bernard. Le plus souvent il me suffira de remplacer le mot médecin par le mot romancier pour rendre ma pensée plus claire et lui apporter la rigueur d'une vérité scientifique. . . En somme toute l'opération consiste à prendre les faits dans la nature, puis à étudier le mécanisme des faits en agissant sur eux par les modifications des circonstances et des milieux.⁶⁶

Zola, in short, derived much of his naturalistic thesis from the teachings of Claude Bernard, whose concept of experimental medicine is considered by J-H Borneoche as the "détonateur de la lourde machine de Zola."⁶⁷

The principles of Hippolyte Taine, Claude Bernard, and Prosper Lucas were, however, only amendments to a philosophy of literature which Zola had already formulated. This philosophy, expressed in a letter to H. Valabrègue in August 1864, is illustrated by the use of a type of symbol, the "écran". To illustrate and better justify his particular point of view, Zola first defined the "écran classique" and the "écran romantique", thereby underlining the different representations of reality possible in a work of art:

⁶⁶ Ibid., p. 12.

⁶⁷ Borneoche, p. 57.

L'écran classique est une belle feuille de talc, très pure et d'un grain fin et solide, d'une blancheur laiteuse. Les images s'y dessinent nettement, au simple trait noir. . . L'écran classique, en un mot, est un verre grandissant qui développe les lignes et arrête les couleurs au passage. L'écran romantique est une glace sans tain, claire, bien qu'un peu trouble en certains endroits et colorée des nuances de l'arc-en-ciel. Le mensonge de la nature y est plus heurté et plus séduisant. L'écran romantique est, en somme, un prisme à la refraction très puissante, qui brise tout rayon lumineux et le décompose en un spectre solaire éblouissant. L'écran réaliste est un simple verre à vitre, très mince, très clair, et qui a la prétention d'être si parfaitement transparent que les images le traversent et se reproduisent ensuite dans leur réalité. L'écran réaliste nie sa propre existence. Vraiment, c'est là un trop grand orgueil. Il est certes difficile de caractériser un écran qui a pour qualité principale celle de n'être presque pas; je crois cependant le bien juger en disant qu'une fine poussière grise trouble sa limpidité. Tout objet en passant par ce milieu, y perd de son éclat ou plutôt s'y noircit légèrement. . . Toutes mes sympathies, s'il faut le dire, sont pour l'écran réaliste; il contente ma raison et je sens en lui des beautés immenses de solidité et de vérité; seulement, je le répète, je ne peux l'accepter tel qu'il veut se présenter à moi; je ne puis admettre qu'il donne des images vraies; et j'affirme qu'il doit avoir en lui des propriétés particulières qui déforment les images, et qui par conséquent, font de ces images des œuvres d'art.⁶⁸

The particular properties which deform the images passing through the realistic screen and which made of these images works of art were (Zola defined a work of art as a "coin de la création vu à travers un tempérament) supplied to Zola by the philosophy of Schopenhauer who in Le Monde comme volonté et comme représentation viewed the human experience as follows:

Quant à la vie des individus, chaque biographie est une histoire de la souffrance, car dans la règle, chaque existence est une série continue de malheurs, grands et petits, que chacun, il est vrai, cache le mieux possible, parce qu'il sait que les autres éprouvent rarement de l'

⁶⁸Ibid., p. 53.

intérêt ou de la pitié, et presque toujours de la satisfaction, au récit des souffrances dont ils sont exempts en ce moment. . . Si l'on mettait sous les yeux de chacun les souffrances, les tortures auxquelles sa vie est constamment exposée, il serait saisi de terreur.⁶⁹

The methodological negation of Schopenhauer was interpreted by Zola as an all-encompassing pessimism for the present. In this connection Beuchat remarks:

Peindre la misère des foules, leur décomposition morale, fruit de leur pauvreté; découvrir les plaies sociales dans tout leur horreur et leur crudité, c'était de faire oeuvre pessimiste.⁷⁰

Such a presentation of reality involves a judgement of reality: "Zola oserait porter un regard scrutateur sur les faits sociaux pour les juger avec une rigueur scientifique."⁷¹ This judgement of reality, an altogether intellectual matter, was directed at achieving the truth. With this goal ever before him, Zola portrayed in his novels not only the striking and the beautiful but also the not so striking and the not so beautiful--"Il prouvait que tous les sujets révèlent l'art pourvu qu'on a apporté à sa besogne un esprit respectueux de la vérité."⁷²

Zola, under the influence of Schopenhauer's thesis, preferred to illustrate in his novels visual reality as seen through the eyes of a pessimist. Beuchat remarks: "Cette man-

⁶⁹Reported in Borneoque, p. 69.

⁷⁰Beuchat, p. 16.

⁷¹Ibid., p. 14.

⁷²Ibid., p. 16.

liere pessimiste de considérer les choses et les êtres, d'être frappé par le côté sombre et noir de l'existence sera l'apanage de Zola pendant plus de quarante ans."⁷³ Zola's pessimistic approach to reality was as such an attempt to correct reality--"La mission du romancier n'est-elle pas d'analyser la vie entière, de préférence ses misères et ses horreurs, afin de travailler à l'amélioration de la société?"⁷⁴ Zola himself admonished his readers to be aware of his didactic purpose in writing fiction: "Je suis artiste et je vous donne ma chair et et mon sang et mon coeur et ma pensée. Je me mets nu devant vous, je me livre bon ou mauvais. Si vous voulez être instruits, regardez-moi."⁷⁵ Zola thus shows himself to be both pessimistic and optimistic: "Il est peintre pessimiste de la société présente doublé d'un annonciateur très optimiste de la société future."⁷⁶

The society that Zola portrayed in his novels was characterized by qualities that made it altogether a unique moment in history; a moment which had never existed before and which would never be repeated in exactly the same manner again. It was a generation innondated with science and the scientific method, an ephemeral generation characterized by the realization that the mundane realities of daily existence had no permanence, except perhaps in art. Zola, fully aware of the ephemeral nature

⁷³Beuchat, p.11.

⁷⁴Ibid., p. 15.

⁷⁵Reported by Vaucaire, p. 821.

⁷⁶Beuchat, p. 12.

of reality, sought to make permanent in literary creations the fluid reality he observed around him. To do so required that reality be eternalized, that is, suspended and analyzed in a work of art. This ideal of suspension-analysis of the momentary has been considered by Hauser as the primary characteristic of the naturalistic novels of Emile Zola. Zola himself underlined the necessity of suspending fluid reality and analyzing it in its most momentary state in a letter to Lacroix in 1869, wherein Zola justified his twenty volume series of novels:

Les Rougon-Macquart (histoire d'une famille sous le Second Empire) sera un roman de moeurs et d'analyse humaine en dix épisodes. Chaque épisode formera la matière d'un volume. Ces épisodes, pris à part, formeront des histoires distinctes, complètes, ayant chacune leur dénouement propre; mais ils seront, en outre reliés les uns aux autres par un lien puissant qui en fera un seul et vaste ensemble. Le roman sera basé sur deux idées: 1) Etudier dans une famille les questions de sang et de milieu. Suivre pas à pas le travail secret qui donne aux enfants d'un même père des passions et des caractères différents à la suite des croisements et des façons particulières de vivre. Fouiller en un mot, au vif même, du drame humain, dans ces profondeurs de la vie où s'élaborent les grandes vertus et les grandes crimes et y fouiller d'une façon méthodique, conduit par les nouvelles découvertes physiologiques. 2) Etudier tout le Second Empire depuis le coup d'état jusqu'à nos jours; incarner dans des types de la société contemporaine les scélérats et les héros. Peindre ainsi tout un âge social dans les mille détails des moeurs et des événements. Le roman basé sur ces deux études, l'étude physiologique et l'étude sociale, étudierait donc l'homme de nos jours en entier. D'un côté je montrerais les ressorts cachés, les fils qui font mouvoir le pantin humain; et de l'autre je raconterais les faits et les gestes de ce pantin. Le coeur et le cerveau mis à nu, je démontrerais aisément comment et pourquoi le coeur et le cerveau ont agi de certaines façons déterminées et n'ont pas agi autrement.⁷⁷

Such a goal--the methodological analysis of each member of a

⁷⁷Reported in Borneoque, p.83.

specific family, living under a particular form of government in a specific country at each of the important moments of their lives as well as an analysis of all societal types "dans les mille détails des mœurs et des événements" certainly underlines the supremacy of the momentary in Zola's prose productions.

This concentration on the analysis of the momentary is seen not only in relationship to the characters of Zola's history of a family under the Second Empire but also in relationship to the milieu in which the family will live. This can be seen in Zola's earliest novel, Une page d'amour, wherein the author describes the city of Paris at five distinct and different moments of the day. Zola justified these five descriptions which conclude the five main parts of the novel as follows:

On ne voit là qu'un caprice d'artiste d'une répétition fatigante, qu'une difficulté vaincue pour montrer la dextérité de la main. J'ai pu me tromper et je me suis trompé certainement puisque personne n'a compris; mais la vérité est que j'ai eu toutes sortes de belles intentions, lorsque je me suis entêté à ces cinq tableaux de même décor, vu à des heures et des saisons différentes. Voici l'histoire. Dans la misère de ma jeunesse, j'habitais des greniers du faubourg, d'où l'on découvrait Paris entier. Ce grand Paris immobile et indifférent qui était toujours dans le cadre de ma fenêtre, me semblait comme le témoin muet, comme le confident tragique de mes joies et de mes tristesses. J'ai eu faim et j'ai pleuré devant lui, et devant lui, j'ai aimé, j'ai eu mes plus grands bonheurs. Eh bien, de ma vingtième année, j'ai rêvé d'écrire un roman, dont Paris avec l'océan des toitures, serait un personnage, quelque chose comme le chœur antique. Il me fallait un drame intime, trois ou quatre créatures dans une petite chambre, puis l'immense ville à l'horizon, toujours présente, regardant avec ses yeux de pierre, le tourment effroyable de ces créatures. C'est cette vieille idée que j'ai tenté de réaliser dans Une Page d'amour. Voilà tout.⁷⁸

This descriptive technique is so prevalent in the history of

⁷⁸Zola, Le Roman Experimental, p. 189.

the Rougon-Macquart family that it need not be further illustrated or emphasized.

In an effort to convey in a work of art, a novel, a representation of each of the unique moments that compose fluid reality Zola scientifically gathered and recorded evidence to be utilized during the act of composition:

Il se documenta sur place, interrogeant les gens pour saisir leurs réactions spontanées, leurs tics, et leur langage, et il notait. D'autrefois il lisait des livres scientifiques ou spéciaux. Il demandait des renseignements à vive voix ou par lettres à des savants, médecins. . . Il voyageait, il n'avait pas de repos qu'il n'eût obtenu les moindres détails nécessaires; ainsi documentée, il pouvait se mettre au travail, sans craindre de fausser la réalité et par conséquent de ne pas être naturaliste.⁷⁹

Concerning documentation Zola made the following remarks in

Le Roman Experimental:

Ce serait une curieuse étude que de dire comment travaillent nos grands romanciers contemporains. Ils établissent presque toujours tous leurs oeuvres sur des notes, prises longuement. Quand ils ont étudié avec un soin scrupuleux le terrain où ils doivent marcher, quand ils se sont renseigné à toutes les sources et qu'ils tiennent à la main les documents multiples dont ils ont besoin, alors, seulement ils se décident à écrire. Le plan de leur oeuvre est apporté par ces documents eux-mêmes, car il arrive que les faits se classent logiquement, celui-ci avant celui-là; une symétrie s'établit, l'histoire se compose de toutes les notes prises, l'une amenant l'autre, par l'enchaînement même de la vie des personnages, et le dénouement n'est plus qu'une conséquence naturelle et forcée. On voit, dans ce travail, combien l'imagination a peu de part. Nous sommes loin, par exemple, de Georges Sand, qui, dit-on, se mettait devant un cahier de papier blanc, et qui, partie d'une idée première, allait toujours sans s'arrêter, composant au fur et à mesure, se reposant en toute certitude sur son imagination, qui lui apportait autant de pages qu'il lui en fallait pour faire un volume.⁸⁰

⁷⁹ ~~patchat~~ p. 51.

⁸⁰ Zola, Le Roman Experimental, p. 166.

Zola further clarified his concept of documentation by indicating the method that would be utilized by a naturalistic novelist to write a novel about the theatre:

Un de nos romanciers naturalistes veut encore écrire un roman sur le monde des théâtres. Il part de cette idée générale, sans avoir encore un fait ni un personnage. Son premier soin sera de rassembler dans ses notes tout ce qu'il peut savoir sur ce monde qu'il veut peindre. Il a connu tel acteur, il a assisté à telle scène. Voilà déjà des documents, les meilleurs, ceux qui ont mûri en lui. Puis il se mettra en campagne, il fera causer les hommes les mieux renseignés sur la matière, il collectionnera les mots, les histoires, les portraits. Ce n'est pas tout: il ira ensuite aux documents écrits, lisant tout ce qui peut lui être utile. Enfin, il visitera les lieux, vivra quelques jours dans un théâtre pour en connaître les moindres recoins, passera des soirées dans une loge d'actrice, s'impregnera le plus possible de l'air ambiant. Et une fois les documents complets, son roman, comme je l'ai dit, s'établira de lui-même. 81

Zola's novels thereby became journals of scientifically recorded material based on the evidence of detailed sensory observations. As such Zola shows himself to be a disciple of the philosophy of Auguste Comte, wherein everything was dismissed in art which did not originate from a sensual experience. One need only think of such memorable scenes as the "symphonie des fromages" in Le Ventre de Paris or the "symphonie des fleurs" in La Faute de l'abbé Mouret to realize the influence of Comte's philosophy in the novels of Emile Zola.

Literary naturalism is then the product of a generation that grew up under the Second Empire and an art which triumphed when the Empire gave way to the Third Republic. It is a literature founded in modern science and technology, a literature of

⁸¹Ibid., p. 167

suspension, observation, description and analysis; a literature which fully shows the distinctive mark of the naturalistic thesis of Emile Zola. It is at the same time representative of the principal stylistic principles of the period during which it was created. In an attempt to verify this hypothesis an examination in detail of a literary artifact of the period is required, using as a means of analysis the stylistic principles of the arts of design which flourished during that period and which may have affected the stylistic construction of the literary artifact.

CHAPTER IV

LE VENTRE DE PARIS: A NATURALISTIC NOVEL

Le Ventre de Paris, published in 1873, two years after La Fortune des Rougon and La Curée, is an early yet complete expression of the mature naturalistic thesis of Emile Zola. Fundamental to this thesis, as has been illustrated earlier, is the Traité de l'hérédité naturelle of Prosper Lucas. This treatise, it will be recalled, provided Zola with "une carte d'identité héréditaire d'une famille", the Rougon-Macquart, living under the Second Empire; a family which, it would appear, is united only in the sense that they all share a common ancestry. Proof of the disintegration of Zola's novelistic family is seen in the fact that in each of the novels, with the exception of the first in the series, La Fortune des Rougon, which serves as a type of prologue wherein the main actors are introduced before the main action begins, and the last, Le Docteur Pascal, which serves as an epilogue to the series, Zola treats as main characters only one or two members of the Rougon-Macquart family. In Le Ventre de Paris, wherein heredity appears to be the only link tying the novel to the others in the series, Zola imagines Claude Lantier as a youth between the ages of sixteen and nineteen. He would later appear as the hero of L'Oeuvre and as a seven year old boy in L'Assommoir. In Le Ventre de Paris Claude

Lantier is an artist, the son of Gervaise Macquart and Auguste Lantier, who living in the area near the central markets of Paris in order to paint "des vastes natures mortes", encounters Florent, a republican wrongfully deported after the coup d'état of 1851. Florent has clandestinely returned to Paris where, during his exile, his half-brother Quenu (the husband of Lisa Macquart, who is the aunt of Claude Lantier and daughter of the hero of La Fortune des Rougon) has been growing steadily richer and at the same time fatter as the Empire prospers. Florent, unable to adjust his temperament to the atmosphere of satiety created by the Second Empire, begins a somewhat amateurish conspiracy to overthrow the government, is denounced by inhabitants of the quartier des Halles, including his sister-in-law, Lisa Quenu, and is deported once again. Le Ventre de Paris is the story of Florent, yet he is a member of the Rougon-Macquart family only by marriage, that is, he is Lisa Quenu's brother-in-law. Nevertheless, Florent is treated by the author as though he were a direct descendant of the Rougon-Macquart family. He is treated as such in that his actions throughout the novel, when developed by Zola, a novelist who is also a scientist, are reduced to a limited number of fixed laws, just as the phenomena of the physical sciences are reduced to fixed laws.

This deterministic concept, extracted by Zola from the writings of Taine, is seen illustrated very early in Le Ventre de Paris. Florent, having been extracted by Madame Francois

from the gutter wherein he lay is described as "un homme vautré tout de son long. . . Il paraissait d'une longueur extraordinaire, maigre comme une branche sèche."⁸² This early appearance of the word "maigre" is reinforced by the description of Florent lying on his stomach in Madame Francois cart of carrots and turnips:

La faim s'était réveillée, intolérable atroce. Ses membres dormaient; il ne sentait en lui que son estomac, tordu, tenaillé, comme un fer rouge. L'odeur fraîche des légumes dans lesquels il était enfoncé, cette senteur pénétrante des carottes, le troublaient jusqu'à l'évanouissement.

To complete the initial presentation of Florent, it is remarked that he notices the lights of Paris on the horizon, lights "qui l'appelaient, qui l'attendaient."⁽¹¹⁾ "Puis Florent, les yeux sur l'immense lueur de Paris, songeait à cette histoire qu'il cachait."⁽¹¹⁾ Florent, thin and starving, Florent the "maigre" is thus returning to a Paris of historic satiety, Paris of the Second Empire, and his political ambitions are again reawakened: "Maintenant il lui fallait monter, atteindre Paris tout en haut."⁽¹¹⁾

The complete futility of Florent's return to Paris to attempt again what he had failed to do before he was exiled is stated already in the opening pages of the novel when it is remarked: "Jamais il n'arriverait à ce sommet, couronne de ces lumières."⁽¹¹⁾ Yet Florent will pursue such a futile dream throughout the novel, until he is again deported for attempting to overthrow the empire. His hunger had caused him to recreate

⁸² Emile Zola, Oeuvres Complètes Vol. IV Le Ventre de Paris Texte de l'édition Eugène Fasquelle (Paris: Bernouard, 1927), p. 7. Hereafter all page references to Le Ventre de Paris will be based on this edition and indicated in parentheses after the quotation.

in his mind the agony of the exile and perhaps more strongly convince him to attempt what he had failed to do seven years earlier:

Non la faim ne l'avait plus quitté. Il fouillait ses souvenirs, ne se rappelait pas une heure de plénitude. Il était devenu sec, l'estomac rétréci, la peau collée aux os. Et il retrouvait Paris, gras, superbe, débordant de nourriture au fond des ténèbres; il y rentrait sur un lit de légumes, il y roulait, dans un inconnu de mangeailles. (17)

An antithesis then is immediately established between the ill fated attempt of the "maigre" and the success of the "gras". This antithesis, fundamental to the entire novel, is localized by Florent as not all of Paris but only one section, Les Halles:

Il revoyait la ville gourmande qu'il avait laissée par cette lointaine nuit de janvier, et il lui semblait que cela avait grandi, s'était épanoui dans cette énormité des Halles, dont il commençait à entendre le souffle colossal, épais encore d'indigestion de la veille. (17)

Everything about Les Halles seemed to Florent to have assumed, in complete antithesis to himself, an air of fatness and satiety. Seeing his sister-in-law, Lisa Quenu, on the threshold of her "charcuterie" sunning herself in the morning air it is remarked:

Elle mettait un bonheur de plus, une plénitude solide au milieu de toutes ces gaietés grasses. C'était une belle femme; elle tenait la largeur de la porte, point trop grasse pourtant, fort de la gorge, dans la maturité de la trentaine. Sa chair, paisible, avait cette blancheur transparente, cette peau fine et rosée des personnes qui vivent d'ordinaire dans les graisses et les viandes crues. (17)

Even Lisa's daughter and her cat have assumed a certain fatness:

C'était une superbe enfant de 5 ans, ayant une grosse figure ronde, d'une grande ressemblance avec la belle charcutière. Elle tenait entre ses bras une énorme chatte jaune. . . (17)

As the first chapter closes the battle scene is fully set--the war between the rich and the poor, the fat and the thin, between the supporters of the Empire and the supporters of the republic. The entire Quenu family "suivent la santé; ils étaient superbes, carrés, luisants; ils le (Florent) regardaient avec l'étonnement de gens très gras pris d'une vague inquiétude en face d'un maigre. Et le chat lui-même, dont la peau pétait de graisse, arrondissait ses yeux jaunes, l'examinait d'un air défiant." (66) It is a battle between the fat and the thin, a battle which permeates every aspect of the novel--from the description of the "quartier des Halles" and its inhabitants to the air and light that flood the quartier at mid-day. It is a battle which forms the underlying antithetical structure of the novel and which, as was foretold in the opening pages, will in the end only strengthen the position of the already fat bourgeoisie. Victory is conceded by Claude Lantier "un maigre", as the novel closes:

Il injurait les Gras, il disait que les Gras avaient vaincu. Autour de lui il ne voyait plus que des gras, s'arrondissant, crevant de santé, saluant un nouveau jour de belle indigestion. (500)

It is a battle won by the fat, a group represented most strikingly by Lisa Quenu whose principal preoccupation is to live a comfortable and honest life. Lisa is presented in the novel as the oldest daughter of the Macquart family of Plassans whose primary beliefs were that

tout le monde doit travailler pour manger, que chacun est chargé de son propre bonheur, qu'on fait le mal en

encourageant la paresse; enfin, que, s'il y a des malheureux, c'est tant pis pour les fainéants. (81)

As such she represents a typical member of the Macquart family:

Elle n'était qu'une Macquart rangée, raisonnable, logique, avec ses besoins de bien-être, ayant compris que la meilleure méthode de s'endormir le soir dans une tiédeur heureuse est encore de se faire soi-même un lit de béatitude. (81)

Such is her plan of action throughout the entire novel:

Elle donnait à cette couche moelleuse toutes ses heures, toutes ses pensées. Dès l'âge de six ans elle consentait à rester bien sage sur sa petite chaise, la journée entière, à la condition qu'on la récompenserait d'un gâteau le soir. (81)

It is in the defense of her explicitly stated goals that she ultimately asks Florent to take his meals elsewhere, for fear of endangering her position. It is likewise in fear of having her husband involved directly in the conspiracy of Florent and his friends that she runs to the police station. It is a desire that permeates every action of Lisa throughout the novel, a pursuit that is as tireless and all-encompassing as is the ill-fated pursuit of an ideal for which Florent eventually sacrificed himself. In both cases they are pursuits dictated by the forces of heredity, a heredity that determined their every move, reaction and thought.

With this given set of characters Zola has created a novel by placing them in a specific historical situation, the Second Empire, characterized by Hemmings as an "eighteen year long orgy executed by ravening beasts."⁸³ Hemmings further remarks:

The economic historian may talk of the great material

⁸³Hemmings, Zola, p. 77.

prosperity of the era, of booming trade and rising incomes and the steady accumulation of capital wealth. Zola saw it as a vast champing of tireless jaws, a stuffing of infinitely capacious bellies, a disgusting and mannerless blow-out, a generation of satisfied tradespeople waxing fatter and fatter on an inexhaustible supply of carbohydrates, as cooped and mindless battery hens.⁸⁴

Zola, in order to complete the illustration of Taine's philosophy need only to place these people living under the Second Empire in a specific geographical situation. Such a framework is provided by Les Halles. Only once in the novel does the action move outside the area of the central markets--when Claude Lantier and Florent accompany Madame Francois to her home outside the city of Paris. Even then the action takes place primarily in her market garden, referred to by Hemmings as a "type of alimentary canal through which food is injected into the belly of Paris--the market itself."⁸⁵

Having then defined the "race" and the "moment", Zola situates his characters living under the Second Empire in a specific milieu. The importance of the milieu is underlined by Zola as follows:

Le dosage des tares et des caractéristiques médico-sociales admis, les personnages sont nécessairement définis. Mais si l'élément psychologique impose ses lois, certaines modifications peuvent se présenter sous l'influence du milieu.⁸⁶

The milieu of Le Ventre de Paris is one innondated with the fundamental antithetical situation that separates the char-

⁸⁴Ibid., p. 77.

⁸⁵Ibid., p. 101.

⁸⁶Reported in Bornecque, p. 56.

into two distinct groups, yet in presenting the milieu Zola has shown in an attempt to make the futility of Florent's actions more clear, only the aspects of the milieu that could be considered as "gras". For it is a world inhabited by the fat, a world which in fact resembles its inhabitants in every respect. The world of the thin is not seen. A certain fatness and satiety is prevalent even in the air that circulates in the "quartier des Halles":

Elle (Lisa) avait soigneusement écarté toute les causes possibles de trouble, laissant couler les journées au milieu de cet air gras, de cette prospérité alourdie. (93)

The importance that Zola gave to environment, "le milieu qui complète et détermine l'homme", as Hemmings has shown, hampered Zola's treatment of Florent, the first intellectual to appear in Les Rougon-Macquart, a republican full of idealism who refused to succumb to the forces of need and accept the position as market inspector. Yet he gives in to Lisa's insistence that he should become market inspector. He changes his mind, as Hemmings states, "not by the soundness of Lisa's views but by her radiant good health and the smell of the black pudding cooking."⁸⁷

Florent était comme pénétré par cette odeur de la cuisine qui le nourrissait de toute la nourriture dont l'air était chargé; il glissait à la lacheté heureuse de cette digestion continue du milieu gras où il vivait depuis quinze jours.... Il se sentait si alangui par cette soirée calme, par les parfums du boudin et du saindoux, par cette grosse Pauline endormie sur ses genoux, qu'il se surprit à vouloir passer d'autres soirées semblables, des soirées sans fin, qui l'en-

⁸⁷Hemmings, Zola, p.

graisseraient. . . Non c'est trop bête, à la fin. . .
J'accepte. Dites à Gavard que j'accepte. (162-63)

His active participation in the world of the fat, however,
begins to become oppressive for him:

Il souffrait de ce milieu grossier dont les gestes
semblaient avoir pris de l'odeur. (222)

His decision to again attempt to overthrow the Empire is
hastened by the milieu in which he finds himself surrounded:

Les Halles géantes, les nourritures débordantes et
fortes, avaient hâlé la crise. Elles lui semblaient
la bête satisfaite et digérant. Elles mettaient au-
tour de lui des gorges énormes, des reins monstrueux,
des faces rondes, comme de continuels arguments contre
sa maigreur de martyr; alors il se sentit les poings
serrés prêt à la lutte, plus irrités par la pensée de
son exil; qu'il ne l'était en rentrant en France. La
haine le reprit toute entière. (226)

The milieu of Le Ventre de Paris in the end triumphs. It
triumphs for it expels from its presence the intruder, "le
maigre", who threatened its very existence. Claude Lantier,
walking through the "quartier des Halles" the day after Florent
had again been deported, notices a certain air of happiness in
the markets:

Il sentait un reveil de gaieté dans les grandes Halles
sonores. C'était comme une joie de guérison, un tap-
age plus haut de gens soulagés, enfin, d'un poids qui
leur genait l'estomac. (499)

Not only are characters presented as strongly affected by
their environment, but they at times are completely insepar-
able from the milieu surrounding them. Mlle. Saget, having
triumphantly extracted the precious guarded information about
Florent's past from Lisa's daughter, runs to tell La Sarriette
and Madame Lécœur. In the following scene, she takes on com-

pletely the characteristics of the milieu, that is, a cheese booth in the central market:

Elle restait debout, se sauvant, dans le bouquet final des fromages. Tous à cette heure donnaient à la fois. C'était une cacophonie de suffles inflects, depuis les lourdeurs molles des pâtes cuites, du gruyère et du hollande, jusqu'aux pointes alcalives de l'olivet. . . Cela s'épandait, se soutenait, au milieu du vibration général n'ayant plus de parfums distincts, d'un vertige continu de nausée et une force terrible d'asphyxie. Cependant il semblait que c'étaient les paroles de Mme. Lecœur et de Mlle. Saget qui puaient si fort. (396)

Zola's avowed intentions in writing Les Rougon-Macquart, it will be recalled, were two fold: 1) to study in one family the questions of heredity and milieu 2) to study in its entirety the Second Empire. Zola would thus present man as an individual and as a member of a particular group in a society. His observations produced many penetrating studies of man as an individual and man as a societal type, but none as convincing as his study of Lisa Quenu. Lisa, apart from symbolizing the epitome, with respect to physical structure, of the bourgeoisie, represents a cherished ideal of her class--honesty. She repeatedly attempts to give Florent his share of the inheritance from Uncle Gradelle. Her honesty was even recognized by Mlle Saget and her information gathering associates, Mlle Lecœur and La Sariette who avow: "L'honnêteté de Lisa était un des actes de foi du quartier." (133) Zola, in his plan for the novel remarked, however:

Honnêteté, il faut s'entendre. Je veux lui donner l'honnêteté de sa classe et montrer quels dessous formidables de lâcheté, de cruauté, il y a sous la chair calme d'une bourgeoise.⁸⁸

⁸⁸Reported by Hemmings, Zola, p. 98.

Yet beneath the veneer of honesty in Lisa is a more powerful force--the desire to maintain at all costs the air of satiety that the Second Empire has produced. Nothing will be allowed to disturb the balance and threaten the fattened bourgeoisie. It is for this reason that Lisa, discovering the flags piled in Florent's room in preparation for the insurrection, runs to the police. Her actions and the actions of the bourgeoisie of which becomes the symbol crush Florent's insurrection; a failure caused by the bourgeoisie and epigrammatically summed up by Claude Lan-
tier at the close of the novel: "Quels gredins que les honnêtes gens." (502)

Zola has then succeeded in presenting both an individual and a societal type in his presentation of Lisa--one need only think of Florent--le maigre, la Normande, la belle poissonnière, la petite vieille, and other such individuals who represent societal types to realize the great number of "individual-type" treatments in the novel. These individuals who are also types are presented throughout the novel in everyday situations--they are working, gossiping, drinking, eating, all the while growing fatter and fatter. They represent collectively the crass civilization of the Second Empire. Zola remarked in this connection: "Et quel sujet vraiment moderne."⁸⁹

Le Ventre de Paris is then a complete expression of the naturalistic thesis of Emile Zola for it is a scientific analysis of a specific and carefully selected group of people who live at a certain time in history in a certain milieu; it

⁸⁹Reported in Beuchat, p. 58

9/2

65

is a scientific journal of carefully documented sensory observations; it is a hymn to the ordinary and the common; it is a judgement of a particular society; it is a portrait of an individual in that society and it is a portrait of that society in its entirety. It is in short a wholly naturalistic novel. Yet it is more, for it represents the principal stylistic principles of the society out of which it was created and the historical moment described therein.

CHAPTER V

LE VENTRE DE PARIS: AN IMPRESSIONISTIC NOVEL

The fundamental principle of the stylistics of impressionism is a general fragmentation of form. This conception of the form of artistic matter can be traced to the early years of the eighteenth century and the reign of Louis XV, that is, the age of the Rococo. Unlike the creative arts of the seventeenth century, the Rococo was primarily, as Sypher has demonstrated, "first of all a style of ornamentation, not basically illustrative but decorative."⁹⁰ The Rococo, without denying plasticity and design, embellished form in such a manner that within a certain geometrical rigidity, certain decorative liberties were allowed that violated the classical desire for symmetry; that is, within a defined geometrical plane asymmetry was allowed. This meant a new emphasis on the component parts of the organic whole rather than on the whole itself. It is an identical concept of form that was later adopted by the Romantics, who in rejecting the classical notion of universality with regard to content, nonetheless accepted, in many instances, classical form; that is, the subjective emotional revolt of the Romantics was in a large part expressed in classical forms. Sypher remarks in this connection: "The truth is that technically speaking there is no such

⁹⁰Wylie Sypher, Rococo to Cubism in Art and Literature (New York: Random House, 1960), p. 24

a thing as romantic art, there are only romantic artists."⁹¹

Realism, on the other hand, is a technical achievement of the nineteenth century for it represents a deliberate effort on the part of the artist to represent reality utilizing a particular and individual mode of expression. It was in fact the mode of expression that had value and not the reality represented. Flaubert once remarked:

What seems beautiful to me, what I should like to write is a book about nothing, a book dependant on nothing external, which would be held together by the strength of its style.⁹²

As such the Realism of Flaubert is essential to the development of impressionism. Both Flaubert and the impressionists, in emphasizing the common and the everyday, discovered a new form of artistic representation for the contents therein expressed. Such contents represent a natural evolution away from the perfect symmetry and wholeness of classical art in that the component parts represent the whole without the whole being present. That is, realism and impressionism in representing only the characteristic components of the whole represent the whole without the the geometric symmetry required by the classical artists to achieve the same purpose.

The form of artistic representation utilized by the impressionists was dictated by their almost exaggerated emphasis on light and color. Moser remarks in this connection:

Jamais peinture n'a connu une pareille féerie de la couleur. L'impressionisme pictural est un hymne à la couleur qui finira par exclure du tableau toute autre

⁹¹Ibid., p. 70.

⁹² Reported by Sypher, p. 74.

préoccupation que celle de la lumière du soleil,
décompose en mille points colorés et radieux.⁹³

By using light, the impressionists destroyed not only perspective in the classical sense but also line; yet in this reduction through light they gave the illusion of outlining forms by juxtaposing color spots on the surface of a canvas.

Moser states:

Ils ne tracent plus la forme, mais ils font semblant de la tracer en la suggérant par des taches ou des pointes colorés qui ne ressemblent nullement à cette forme mais qui, à distance, l'évoquent. . . Ils dissolvent le monde en vibrations colorées.⁹⁴

As such impressionism represents a type of double evolution in the creative arts in that as light and color are achieved, form is destroyed. The more form is destroyed, the more light and color are achieved. Moser succinctly summarizes impressionism as follows:

A la fin, il n'y a dans la peinture impressionniste plus de ligne, plus de volume, presque plus de forme. Il n'y a plus que l'image du monde privée de poids et de consistance, vibrant dans une lumière intense et éblouissante.⁹⁵

The literature of impressionism is founded on identical principles--a fragmentation of form and an emphasis on the attainment of light and color. The general fragmentation of form of painterly impressionism is seen in the literature of impressionism as a general syntactical simplification. Just as the symmetrical and outlined forms in art have been abandoned, so in

⁹³Ruth Moser, L'Impressionnisme français (Geneve: Droz, 1952), p. 531

⁹⁴Ibid., p. 72.

⁹⁵Ibid., p. 74.

literature have been the symmetrical and reasoned sentence:

En littérature la cohérence de la phrase est brisée, le règne de l'ordre logique est aboli. La littérature de l'impressionnisme ne connaît plus guère la phrase achevée, correcte, bien assise, rythmée et équilibrée. Elle lui substitue une phrase morcelée, formée d'impressions successives qui viennent s'inscrire en elle sans lien grammatical et logique.⁹⁶

Reutersvard underlines this point when he states:

Just as there is not a previously arranged mixture of colors in art, so there is no logical construction of the sentence in literature.⁹⁷

In order to understand better the precise nature of the impressionistic sentence it is necessary to study in detail each of the major component parts of such a construction, beginning with the most fundamental element of the impressionistic sentence, the noun. The impressionistic sentence is characterized by an abundance of substantives placed in positions of importance. This position is dictated in a large part by the essentially descriptive nature of impressionism. In the pursuit of the momentary and the unique, the impressionist suspends the movement of fluid reality, as does the naturalist, in an attempt to analyze in detail and describe the particular qualities of a unique moment in the perpetuum of time. The result is a sentence primarily nominal in character, a sentence which is characterized by an abundance of commas, semi-colons, and conjunctions in an effort to describe every detail. In the following paragraph

⁹⁶ Ibid., p. 243.

⁹⁷ Reutersvard, p. 275.

containing 325 words and composed of 10 nominal sentences joined by "puis", "d'abord", "il y avait", "ensuite", "il y avait encore", and "enfin", there are 59 commas, 7 semi-colons, 1 colon and 85 nouns. The grammatical pattern utilized by Zola in the description of the Quenu charcuterie is not without order. Rather, there is a logical arrangement of "d'abord", "il y avait", "ensuite", "il y avait encore", and "enfin". This sequence is a consistent pattern utilized by Zola in Le Ventre de Paris, a pattern which presents a comprehensive description of a particular reality, in this instance, the Quenu charcuterie.

Puis dans ce cadre aimable, l'étalage montait. Il était posé sur un lit de fines rognures de papier bleu; par endroits, des feuilles de fougère, délicatement rangées, changeaient certaines assiettes en bouquets entourés de verdure. C'était un monde de bonnes choses; de choses fondantes, de choses grasses. D'abord, tout en bas, contre la glace, il y avait une rangée de pots de moutarde. Les jambonneaux désossés venaient au-dessus, avec leur bonne figure ronde, jaune de chapelure, leur manche terminé par un pampon vert. Ensuite arrivaient les grands plats: les langues fourrées de Strasbourg, rouges et vernies, saignantes à côté de la pâleur des saucisses et des pieds de cochon; les boudins, noirs, roulés comme des couleuvres bonnes filles; les andouilles, enfilées deux à deux, crevant de santé; les saucissons, pareils à des échines de chantre, dans leurs chapes d'argent; les pâtés, tout chauds, portant les petits drapeaux de leurs étiquettes; les gros jambons, les grosses pièces de veau et de porc, glacées, et dont la gelée avait des limpidités au fond desquelles dormaient des viandes et des hachis, dans des laos de graisse figée. Entre les assiettes, entre le plat, sur un lit de rognures bleues, se trouvaient jetés des bouquets d'aschards, de coulis, de truffes conservées, des terrines de foies gras, des boîtes moirées de thon, et de sardines. Une caisse de fromages laitiers, et une autre caisse, pleine d'escargots bourrés de beurre persillé, étaient posées aux deux coins; négligemment. Enfin, tout en haut, tombant d'une barre à dents de loup, des colliers de saucisses, de saucissons, de cervelas, pendaient, symétriques, semblables à des cordons et à des glands de teintures riches; tandis que, derrière, des

lambeaux de crépine mettaient leur dentelle, leur fond de guipure blanche et charnue. Et là, sur le dernier gradin de cette chapelle de ventre, au milieu des bouts de la crépine entre deux bouquets de glaieuls pourpres, le reposoir se couronnait d'un aquarium carré, garni de rocaille, où deux poissons rouges nageaient, continuellement. (16-63)

Equally important to the impressionistic sentence is the descriptive adjective, particularly the adjective of color, which makes the representation of the object described more precise in that it is given the particular characteristics of a specific moment of color associated with an object in a particular milieu. In the following description of the cabbages piled in the street, the adjectives of color and nouns almost inhibit the sentence from flowing freely, that is, the description piles up and the sentence appears as a chain of substantives and adjectives of color. This piling up is considered by Moser as an important characteristic of the impressionistic sentence: "Les couleurs et les choses se pressent dans cette prose, gonflent la phrase, la tendent et souvent l'empêchent d'avancer."⁹⁸

Au carrefour de la rue des Halles, les choux faisaient des montagnes; les énormes choux blancs, serrés et durs comme des boulets de métal pale; les choux frisés, dont les grandes feuilles ressemblaient à des vasques de bronze; les choux rouges, que l'aube changeaient en des floraisons superbes, liés de vin, avec des meurtrissures de carmin et de pourpre sombre. (46)

This piling up of substantives and adjectives of color is seen more clearly in the following description of the "pavillon de

⁹⁸Moser, p. 121.

de la marée":

Pêle-mêle, au hasard du coup de filet, les algues profondes, où dort la vie mystérieuses des grandes eaux, avaient tout livré; les cabillauds, les aigrefins, les carrelets, les plies, les limandes, bêtes communes d'un gris sale, aux taches blanchâtres; les congres, ces grosses couleuvres d'un bleu de vase, aux minces yeux noirs, si gluantes qu'elles semblent ramper, vivantes encore; les raies élargies, à ventre pale bordé de rouge tendre, dont les dos superbes, allongeant les neouds saillants de l'échine, se marbrent, jusqu'aux baleines tendues des nageoires, de plaques de cinabre coupées par des zébrures de bronze florentin, d'une bigarrure assombrie de crapaud et de fleur malsaine; les chiens de mer, horribles, avec leurs têtes rondes, leurs courtes ailes de chauves-souris charnues, monstres qui doivent garder de leurs abois les trésors des grottes marines. Puis, venaient les beaux poissons, isolés un sur chaque plateau d'osier; les saumons, d'argent guilloché, dont chaque écaille semble un coup de burin dans le poli de métal; les mulots, d'écailles plus fortes, de ciselures plus grossières; les grands turbots, les grandes barbures, d'un grain serré et blanc comme du lait caillé; les thons, lissés et vernis, pareilles à des sacs de cuir noirâtre; les bars arrondis, ouvrant une bouche énorme, faisant songer à quelque âme trop grasse, rendue à pleine gorge, dans la stupefaction de l'agonie. Et de toutes parts, les soles, par paires, grises ou blondes, pullulaient; les équilles minces, raidies, ressemblaient à des rognures d'étain; les harengs, légèrement tordus, montraient tous, sur leurs robes larmées, la meurtrissure de leurs ouïes saignantes; les dorades grasses se teintaient d'une pointe de carmin, tandis que les maquereaux, dorés, le dos strié de brunissures verdâtres, faisaient luire la nacre changeante de leurs flancs, et que les grondins roses, à ventres blancs, les têtes rangées au centre des mannes, les queues rayonnantes, épanouissaient d'étranges floraisons, panachées de blanc de perle et de vermillon vif. Il y avait encore des rougets de roche, à la chair exquise, du rouge enlumine des cyprins, des caisses de merlans, aux reflets d'opale, des paniers d'éperlans, de petits paniers propres, jolis comme des paniers de fraises, qui laissaient échapper une odeur puissante de violette.

(165-67)

In addition to what may be considered a normal grammatical use of the adjective of color, that is after the noun it modifies, the impressionist word artist utilizes color adjectives in a manner

particular to his primary objective, that is, to paint light and color by fragmenting form. In the impressionistic sentence adjectives of color are occasionally given positions of such importance that they eclipse the noun they modify, that is, the color becomes more important than the object to which it belongs. This effect is achieved in three ways: 1) by changing the position of the adjective of color from its normal post-nominal position. 2) substantizing the adjective 3) replacing the adjective by an abstract substantive of quality.

By changing the position of the adjective of color from its normal post-nominal position, the impressionistic word artist thereby achieves a strong sense of color in that the eye perceives the color of the object before the object is perceived. Moser underlines this point as follows:

L'adjectif qui précède le substantif contre la règle traduit toujours une sensation plus forte que la pensée logique; l'oeil aperçoit la forme et la couleur avant de les attribuer à l'objet auquel elles appartiennent.⁹⁹

The following example illustrates this point:

Un bec de gaz, au sortir d'une nappe d'ombre, éclairait les clous d'un soulier, la manche bleue d'une blouse (instead of "la manche d'une blouse bleue"); le bout d'une casquette, entrevus dans cette floraison énorme des bouquets rouges des carottes (instead of "des bouquets de carottes rouges"), des bouquets blancs de navets (instead of "des bouquets de navets blancs"), des verdure débordantes des pois et des choux. (5-6)

An equally strong sense of color is produced by substantizing the adjective of color as in the following example:

⁹⁹Ibid., p. 104.

Et le vernis mordoré d'un panier d'oignons, le rouge saignant d'un tas de tomates, l'effacement jaunâtre d'un lot de concombres, le violet sombre d'une grappe d'aubergines, ça et là, s'allumaient; pendant que de gros radis noirs, rangés en nappes de deuil, laissaient encore quelque trous de ténèbres, au milieu des joies virbrantes du réveil. (47)

Or in the following descriptions of the fish in the "pavillon de la marée" in the sunlight and the vegetables covering the sidewalks in the "quartier des Halles":

Une barre de soleil, tombant du haut vitrage de la rue couverte, vint allumer ces couleurs précieuses, lavées et attendries par la vague, irisées et fondues dans les tons de chair des coquillages, l'opale des merlans, la nacre des macquereaux, l'or des rougets, la robe lamée des harengs, les grandes pièces d'argenterie des saumons. (167)

On ne voyait encore, dans la clarté brusque et tournante des lanternes, que l'épanouissement d'un paquet d'artichauts, les verts délicats des salades, le corail rose des carottes, l'ivoire mat des navets; et ces éclairs de couleur intenses filaient le long des tas, avec des lanternes. (25)

The impressionistic word artist can also produce a strong sensation of color by replacing the adjective of color by an abstract substantive of quality as in the following example:

C'était une mer. Elle s'étendait de la pointe Saint-Eustache à la rue des Halles, entre les deux groupes de pavillons. Et aux deux bouts, dans les deux carrefours le flot grandissait encore; les légumes submergeaient les pavés. . . ces tas moutonnants comme des flots pressés, ce fleuve de verdure qui semblait couler dans l'encaissement de la chaussée, pareil à la débacle des pluies d'automne, prenaient des ombres délicates et perlées, des violets attendris, des roses teintées de lait, des verts noyés dans des jaunes, toutes les paleurs qui font du ciel une soie changeante au lever du soleil. (45)

Utilizing the preceding descriptive techniques, that is, changing the position of the adjective of color, substantizing the color adjective, and replacing the color adjective by an

abstract substantive of color, the impressionist word artist places on the page, in much the same manner as the painterly impressionist places on the canvas, distinct and unblended dots of color, thereby producing a strong sense of color. These techniques are in fact viewed by Hatzfeld as the main descriptive technique utilized by Zola in Le Ventre de Paris.¹⁰⁰

In addition to the adjectival transformations carried out in the preceding ways, the impressionist artist also alters the adjective of color by the addition of the suffix "atre". This suffix used repeatedly in Le Ventre de Paris evokes a color that could only have been produced on a specific object at a specific time in a specific geographical location. It evokes, in short, a totally impressionistic color. The following scene takes place in the dimly lit poultry storage area beneath Les Halles:

Le grillage de la resserie était tout poussiéreux, tendu de toiles d'araignées, à ce point qu'il semblait garni de stores gris; l'urine des lapins rongait les panneaux du bas; la fiente de la volaille tachait les planches d'écaboussures blanchâtres. Mais Lisa ne voulait pas desobliger Marjolin en montrant davantage son dégoût. (325-26)

In the following scene Les Halles are described as "greenish grey" as they emerge from the shadows:

Et Florent regardait les grandes Halles sortir de l'ombre, où il les avait vues, allongeant à l'infini leurs palais à jour. Elles se solidifiaient, d'un gris verdâtre, plus géantes encore, avec leur nature prodigieuse, supportant les nappes sans fin de leurs toits. (44)

Not only is the "atre" suffix utilized to describe objects but also people, as in the following description given by Claude

¹⁰⁰Hatzfeld, p. 173

Lentier of Marjolin and Cadine:

Il (Marjolin) connaissait les moindres recoins des Halles, les aimait d'une tendresse de fils, vivait avec des agilités d'écureuil, au milieu de cette forêt de fonte. Ils (Marjolin and Cadine) faisaient un joli couple, lui, et cette geuse de Cadine que la mère Chant-messe avait ramassé un soir au coin de l'ancien marché des innocents. Lui était splendide, ce grand bête, doré comme un Rubens, avec un duvet roussâtre qui accrochait le jour. (43)

In addition to the abundance of substantives and adjectives, particularly those of color, the impressionistic sentence is characterized by the almost total absence of verbs from positions of importance. The verb is usually relegated to a clause or used as an auxiliary. It is the substantives and the adjectives that dominate the impressionistic sentence. Hatzfeld has called this type of sentence a "color spot without verbal harmonization"¹⁰¹ Ruth Moser also underlines this point as follows:

Dans la phrase impressionniste il n'y a aucun verbe principal. . . Il en résulte un mouvement brisé de la phrase, privée de son lien principal, du verbe. Sans verbe, il n'y a pas d'élan rythmé, il n'y a pas de continuité.¹⁰²

Moser further explains:

Cette méfiance à l'égard du verbe est une des marques du style impressionniste.¹⁰³

The relative unimportance of verbs in the impressionistic sentence is the result of the inherent nature of impressionism, a descriptive art and not a narrative art. Utilizing a scientific eye the impressionist suspends momentarily the motion of time

¹⁰¹ Ibid., p. 173.

¹⁰² Moser, p. 126.

¹⁰³ Ibid., p. 244.

and thereafter analyzes in detail the moment of reality held in suspension. Moser remarks:

La phrase impressionniste se compose de substantifs juxtaposés, déterminés soit par des adjectifs verbaux ou des compléments de noms. Cela suffit, l'essentiel est dit, un verbe n'ajouterait rien de plus, n'aurait qu'une fonction logique et syntaxique à remplir; terminer la pensée, la pensée qui s'ébauche, achever la phrase.¹⁰⁴

Moser's remarks are further substantiated by Wartburg in comparing the general characteristics of the French and German languages, particularly the verb:

La catégorie des mots qui marque surtout les transformations, le devenir, l'activité, est le verbe. Or, le rôle du verbe est bien plus réduit en français qu'en allemand. D'abord, le verbe français a souvent quelque chose de plus abstrait, de moins nuance, de moins précis que le verbe allemand. On s'en apercevra facilement quand on se trouve dans la nécessité de traduire un texte allemand. Il faut dire "aller à cheval", "aller en voiture", "aller à pied", pour "reiten", "fahren", "gehen"; autrement dit la différence entre ces trois manières de locomotion est exprimée par des substantifs. Pour "stehen", "sitzen", and "liegen" le français se sert du verbe incolore "être" avec un adjectif ou un adverbe (debout, assis, couché). Du reste il n'en a pas toujours été ainsi. L'ancien français disait "ester", "seoir", "gesir". Il serait facile de multiplier ces exemples pour opposer la richesse verbal de l'ancien français à la pauvreté du français moderne.¹⁰⁵

There was then a general evolution away from the essentially verbal style of old French towards a more nominal style, an evolution which can be observed clearly by comparing the essentially verbal structure of much Renaissance and Classical literature to the more nominal literature of the late eighteenth and nine-

¹⁰⁴Ibid., p. 126

¹⁰⁵W. V. Wartburg, Evolution et structure de la langue française (Leipzig: Teubner, 1934), pp. 227-228.

teenth centuries in France. The most noticeable stages in this evolution towards nominalism can be seen in the prose productions of Rousseau, Chateaubriand, Balzac, and Flaubert. Wartburg substantiates this point as follows:

Cette tendance à exprimer les événements et les actions par des ~~des~~ substantifs plutôt que par des verbes s'est particulièrement accentuée au courant du dix-neuvième siècle.¹⁰⁶

This evolution from an essentially verbal style to an essentially nominal style reached a high point of development in the novels of Emile Zola, particularly Le Ventre de Paris. As such Zola was aided in achieving his naturalistic objectives. Wartburg remarks:

On a souvent étudié cette transformation de la phrase moderne (c'est-à-dire nominale) et l'on a constaté qu'elle devient particulièrement fréquente chez les naturalistes. Cela n'est pas nous étonner, car les naturalistes cherchent à donner une vision aussi nette que possible des objets. On peut puiser chez eux à pleines mains: "Sur les deux trottoirs c'était une hâte de pas, des bras ballants, une hâte sans fin. Il y eût une panique folle, un galop de bétail, une fuite éperdue dans la boue."¹⁰⁷

Zola was, at the same time, aided in achieving his impressionistic objective as can be observed in the following examples from Le Ventre de Paris:

Sur le carreau de la rue Rambuteau il y avait des tas gigantesques de choux-fleurs, rangés en piles comme des boulets, avec une régularité surprenante. Les choux blancs et tendres des choux s'épanouissaient, par-
cilles à d'énormes roses, au milieu des grosses feuilles vertes, et les tas ressemblaient à des bouquets de mar-
lée, alignés dans des jardinières colossales. (31)

¹⁰⁶ Ibid., p. 228.

¹⁰⁷ Ibid., pp. 228-229.

Entre les quatre haies, le long du potager, le soleil de mai avait comme une pamoison de tiédeur, un silence plein d'un bourdonnement d'insects, une somnolence d'enfantement heureux. A certain craquements, à certain soupirs légers, il semblait qu'on entendît naître et pousser les légumes. Les carrés d'épinards et d'oseille, les bandes de radis, de navets et de choux, étalaient leurs nappes régulières, leur terreau noir, verdi par les panaches des feuilles. Plus loin, les rigoles de salades, les oignons, les poireaux, les céleris, alignés, plantés au cordeau, semblaient des soldats de plomb à la parade. (343-44)

The verbs contained in the above descriptions do not in any instance carry the eye of the reader outside a very limited geographical area; in the first example, "le carreau de la rue Rambuteau," in the second example Madame Francois's market garden. They are static verbs. Any movement which occurs is contained within the suspended moment analyzed by the author. Just as the impressionistic canvas seems to be alive with movement, so too does the moment described by the literary impressionist. Yet it is a restricted movement in that it is limited to only one moment. As such the moment is represented as distinctly different from all other moments in the perpetuum of time, that is, an illusion of movement is portrayed when in reality no movement occurs. What appears to be movement is in most instances an illusion of movement created by the vibrating dots of color bathed in light. The verb "s'épanouir", for example, is utilized by Zola in describing the cabbages on the "carreau de la rue Rambuteau". The movement implied by the use of such a reflexive verb, however, does not take place. Yet to the observer there is an illusion of movement created by the effect of light and color, an illusion of movement produced by chromatic fusion

on the observer's retina. A similar effect is achieved in the following sentence taken from the above description of Madame Francois's garden: "A certain craquements, à certain soupirs légers, il semblait qu'on entendît naître et pousser les légumes." The movement inherent in the verbs "naître" and "pousser" does not occur. It is an illusion of movement produced by the fragmentation of form through light. Similarly there is no movement produced or associated with the verb "étaler" in the following sentence: "Les carrés d'épinards, et d'oseille, les bandes de radis, de navets, de carottes, les grands plants de pommes de terre et de choux, étalaient leurs nappes régulières, leur terreau noir, vert par les panaches des feuilles." The verb "étaler" in the preceding sentence is static. It is, in short, a verb with a wholly nominal or descriptive function. The same is true of the verb "il y avait" in the following sentence: "Sur le carreau de la rue Rambuteau il y avait des tas gigantesques de choux-fleurs, rangés en piles comme des boulets, avec une régularité surprenante." The impersonal verb "il y a" in this instance is followed by the substantive "des tas" which grammatically serves as the direct object. Logically "des tas" appears as the subject. Alfred Ewert underlines this point when he states:

"Il y a des hommes" is felt to be logically on the same footing as "des hommes existent", that is, there are men.¹⁰⁸

"Il y a" thereby becomes a positing verb, that is, a verb in-

¹⁰⁸ Alfred Ewert, The French Language (New York: McMillan, 1938), p. 236.

dicating not the movement of a particular reality but only its existence.

The description given above of Madame Francois's market garden illustrates well a fundamental use of verbs in the impressionistic sentence, that is, impressionistic verbs serve not a narrative function but a descriptive function. As such the majority of the verbs in Le Ventre de Paris are in the imperfect tense, the principal tense of French Realism. It is in fact the dominant tense of French prose in the second half of the nineteenth century, a tense whose descriptive capabilities were fully realized by Gustave Flaubert and which thereafter became a literary common place in French prose. The imperfect tense is of particular value to the impressionist literary artist, who having suspended the motion of fluid reality utilized description as a means of representing comprehensively a particular moment. In other words, as narrative progression is subordinated to description the particular characteristics of a rigidly defined moment are fully represented in an effort to differentiate one moment from all other moments in the perpetuum of time. In the following description of Lisa sunning herself in front of her charcuterie no action occurs even though the scene is constructed with sixteen verbs. Fifteen of these verbs are in the imperfect tense. (In the clause "des personnes qui vivent d'ordinaire dans les graisses" the present tense of the verb "vivre" followed by "d'ordinaire" has the same value as an imperfect tense.) They are verbs which posit, evoke,

and describe, verbs which are devoid of all narrative qualities. They are in short, impressionistic verbs:

Elle mettait un bonheur de plus, une plénitude solide et heureuse, au milieu de toutes ces gaietés grasses. C'était une belle femme. Elle tenait la largeur de la porte, point trop grasse pourtant, forte de la gorge, dans la maturité de la trentaine. Elle venait de se lever, et déjà ses cheveux, lissés, collés et comme vernis, lui descendaient en petits bandeaux, plats sur les tempes. Cela la rendait très propre. Sa chair paisible avait cette blancheur transparente, cette peau fine et rosée des personnes qui vivent d'ordinaire dans les graisses et les viandes crues. Elle était sérieuse, plutôt, très calme et très lente, s'égayant du regard, les lèvres graves. Son col de linge empesé bridant sur son cou, ses manches blanches qui lui montaient jusqu'aux coudes, son tablier blanc cachant la point de ses houlis, se laissaient voir que des bouts de sa robe de cachemire noir, les épaules rondes, le corsage plein, dont le corset tenait l'étoffe, extrêmement. Dans tout ce blanc, le soleil brûlait. Mais, trempée de clarté, les cheveux bleus, la chair rose, les manches et la jupe éclatantes, elle ne clignait pas les paupières, elle prenait en toute tranquillité béate son bain de lumière matinale, les yeux doux, riant aux Halles débordantes. Elle avait un air de grande honnêteté. (63-64)

In addition to the comprehensive representation of a particular moment by the impressionistic use of nouns, verbs and adjectives, the impressionistic literary artist further represented one particular moment as unique by the use of figurative language, that is the simile and the metaphor. Just as nouns, verbs and adjectives are utilized in a particular manner by the impressionist, so too are similes and metaphors. The impressionistic simile, as do all similes, helps to make a particular representation more precise by providing a basis for comparison. The impressionistic simile however, is a more highly perfected simile in that the reality which serves as a

basis for comparison is evoked in an impressionistic manner, as in the following example:

Sur le carreau, à droite et à gauche, des femmes assises avaient devant elles des corbeilles carrées, pleines de bottes de roses, de violettes, de dahlias, de marguerites. Les bottes s'assombrissaient, pareilles à des taches de sang, palissaient doucement avec des gris argentés d'une grande délicatesse. (38)

Illustrated in the above simile are all of the basic principles of the impressionistic aesthetic. The form of the roses and daisies has been fragmented by the rising sun; they are reduced to "des taches de sang". As the form of the roses is fragmented the colors become more dominant. This is accomplished by the use of the verb "palir", a verb of color in the imperfect tense, which is modified by a prepositional phrase composed of color spots--"avec des gris argentés d'une grande délicatesse." Utilizing this simile Zola has thereby fully represented the roses and daisies in a unique and transitory moment. The following similes utilized in describing the tenchs and the carp arriving in the markets are also wholly impressionistic:

On déballait les carpes du Rhin, mordorées, si belles avec leurs roussissures métalliques et dont les plaques, d'écailles ressemblent à des émaux cloisonnés et bronzés; les tanche, sombres et magnifiques, pareilles à du cuivre rouge tache de vert-de-gris. (169)

In the following example the baskets of fish lined up on the sidewalks in the market area are compared to a school of fish:

Quand les mannes s'étalèrent Florent pût croire qu'un banc de poissons venait d'échouer là sur ce trottoir, ralant encore, avec les nacres roses, les coraux saignants, les perles laiteuses, toutes les moires, et toutes les paleurs glauques de l'océan. (165)

Just as the simile occupies an important position in the

art of the literary impressionist, so too does the metaphor. The specific nature of the metaphors utilized by Zola in Le Ventre de Paris can be traced to the historical phenomenon of artistic impressionism, which, it will be recalled, was born when Renoir, Sisley and Pissarro observed on the Seine near Argenteuil the action of sunlight on the water and the resultant decomposition of the sunlight into separate color spots. These early artists of impressionism had thus discovered a new form of artistic representation by using water as a point of departure. Just as these new artists of the 1860's had found water useful in representing their conception of reality so to did Zola in Le Ventre de Paris. Both Zola and the impressionistic artists thereby thematically underlined their principal aesthetic belief, that is, reality is composed of a series of unique moments which, like a flow of water, constantly flow on. This aesthetic belief is expressed thematically by Zola in Le Ventre de Paris by the use of metaphors which evoke water images.

Moser remarks in this connection:

L'impressionnisme est l'art de l'insaisissable, du fluide; c'est ce qui ressort non seulement de ses thèmes fluviaux et marins, mais encore de telles métaphores qui voient la matière sous le rapport de la fluidité.¹⁰⁹

In the following example not only did Zola utilize a metaphor evoking a water image but he sustained the metaphor throughout the one hundred and forty-eight words which follow the initial evocation:

¹⁰⁹Moser, p. 119.

Mais Claude était monté debout sur le banc d'enthousiasme. Il força son compagnon à admirer le jour se levant sur les légumes. C'était une mer. Elle s'étendait de la pointe Saint-Eustache à la rue des Halles, entre les deux groupes de pavillons. Et, aux deux bouts, dans les deux carrefours, le flot grandissait encore, les légumes submergeait les pavés. Le jour se levait lentement d'un gris très doux, lavant toutes choses d'une teinte claire d'aquarelle. Ces tas moutonnantes comme des flots pressés, ce fleuve de verdure qui semblait couler dans l'encaissement de la chaussée, pareil à la débacle des pluies d'automne, prenaient des ombres délicates et perlées, des violets attendries, des roses teintées de lait, des verts noyés dans les jaunes, toutes les paleurs qui font du ciel une soie changeante au lever du soleil; et, à mesure que l'incendie du matin montait en jets de flamme au fond de la rue Rambuteau, les légumes s'éveillaient davantage, sortaient du grand bleuissement trainant à terre. (45-46)

The image which is evoked by the sentence "C'étaient une mer" is sustained by the following: "le flot", "submergeait", "lavant", "aquarelle", "des flots pressés", "ce fleuve de verdure", "couler", "des pluies d'automne", "perlées", "des verts noyés", and "jets de flamme". A similar use of a water image is made by Zola to describe Florent's reaction to Les Halles as he looks out his window. In this instance the sustained metaphor is a continuation of the image evoked by the simile, "comme des mers grises":

Que de rêves il avait fait à cette hauteur, les yeux perdus sur les toitures élargies des pavillons. Le plus souvent il les voyait comme des mers grises qui lui parlaient de contrées lointaines. Par les nuits sans lune, elles s'assombrissaient, devenaient des lacs morts, des eaux noirs, empestés et croupies. Les nuits limpides les changeaient en fontaines de lumière; les rayons coulaient sur les deux étages de toits, mouillant les grandes plaques de zinc, débordant et retombant du bord des immenses vasques superposées. Les temps froids les raidissaient, les gelaient, ainsi que des baies de Norvege où glissent des patineurs, tandis que les chaleurs de juin les endormaient d'un sommeil lourd. (454)

The following sustain the metaphorical evocation in the preceding example: "devenaient des lacs morts", "des eaux noires", "en fontaines", "coulaient", "mouillant", "débordant", "vasques", "gelaient", "des baies de Norvège".

All of the preceding parts of speech, that is, nouns, adjectives, verbs, as well as the similes and metaphors when utilized in the manner discussed above and grouped together, either in a single sentence or in a paragraph, form what may be called an impressionistic tableau. Le Ventre de Paris is composed of six main descriptive tableaux which correspond to the six main sections of the novel, chapters in which relatively little action takes place and wherein descriptive tableaux form the bulk of the novelistic material. The following is a sequential list of the descriptive tableaux and the principal narrative material in Le Ventre de Paris. Preceding each of the six major tableau groups is a succinct summary of the principal narration presented therein.

SECTION ONE: FLORENT ARRIVING AUX HALLES

Wagons arriving in Paris at 2 A.M.; Madame Francois stopping her wagon and picking up Florent from the gutter; Florent recalling his past history; Florent helping Mme Francois unload her cart; the Central Markets waiting for the sun to come up; Les Halles in the morning light; Florent seeing for the second time the Rue Montorgueil where he was earlier captured and recalling his past; description of the Central Markets mixed with Florent's recollections; description of Les Halles at 4:30 A.M.; general description of Claude Lantier; Claude and Florent walking on the Rue Pirouette; Claude describes the area; Claude and Florent drinking at M. Lebigre's; Claude and Florent encounter Alexandre; description of the sunrise in the "quartier des Halles"; Claude and Florent "faire la tour" des Halles; description of Marjolin and Cadine;

Florent has the feeling that he is surrounded by food; description of Florent's fear in seeing familiar landmarks; Florent encounters Gavard, Mlle. Saget, and Mlle. Lecoeur; Gavard recounts the recent events of Les Halles and takes Florent to the charcuterie of his brother, Quenu; exterior description of the "Charcuterie Quenu-Gradelle"; description of the products in the charcuterie; description of Lisa sunning herself in front of the butcher shop; the reunion of Florent with his brother and sister-in-law.

SECTION TWO: FLORENT JOINING THE SOCIETY OF LES HALLES

Florent's life preceeding his exile--his education, his parents; Florent as a teacher; the childhood of Quenu; Uncle Gradelle's disgust for politics; Florent's involvement in the plot to overthrow the Empire; Florent's exile; Quenu moves in with Uncle Gradelle and subsequently marries Lisa; death of Gradelle; Quenu and Lisa are prosperous merchants; description of Lisa sunning in front of the charcuterie; the arrival of Florent; Lisa devises a cover story--Florent will be Lisa's cousin who is returning from America; Florent in need of a job; Gavard and his history, his hate for the government; description of Mlle. Saget; Florent refuses to be market inspector; description of Mlle. Saget, Mme Lecoeur, and La Sariette, as well as Lisa rival, la belle normande, as they try to ascertain Florent's past; description of the products in the charcuterie; Florent recounting the story of the "monsieur mange par les betes"; Florent's story is mixed with a description of the charcuterie, its owners, and its products; Florent consents to be a market inspector.

SECTION THREE: FLORENT REJECTING THE SOCIETY OF LES HALLES

Florent as "inspecteur de la maree"; description of the fish beginning with the ocean fish and then the fresh water fish; M. Verlaque explains the job to Florent; description of "la belle Normande" and her stand; Florent begins to spend his evenings at M. Lebigre's where he finds others who share his political feelings; description of M. Lebigre's cafe; description of the people who come there every night; description of Robine, Logre, Charvet, Clemence, and Rose; description of Les Halles from Florent's window; Florent's difficulties as inspector; the Mehuduin family and their history; the battle

between Florent and "la belle normande"; the incident of Mme Taboureaux's maid and the spoiled brill; Florent closes "la belle normande's" booth for eight days; description of "la belle normande" and her son Muche; Muche's like for Florent; Florent teaches Muche to read and his war with "la belle poissonniere" ends; Florent bored with his job; description of the "poissons monotones"; description of the fish pavilion and its stench; Florent decides to again attempt to overthrow the Empire; Florent decides to continue giving lessons to Muche; Mlle. Saget attempts to clarify Florent's past history; the jealousies of Lisa and "la belle poissonniere"; the political discussions become more animated; Florent encourages Quenu to attend the meetings; Mlle. Saget and her group attempt to clarify Florent's past by convincing Lisa that her husband and her shop are going to be harmed; Lisa's doubts about Florent.

SECTION FOUR: FLORENT BEING REJECTED BY LISA, "LA REINE DES HALLES".

Description of Marjolin and Cadine; Cadine the flower seller and her flowers; description of Les Halles; Cadine and Marjolin growing up in the area of the Central Markets; their exploits in the poultry market; lengthy description of the baskets wherein they slept; description of "les Halles sous terre"; description of les Halles from the rooftops; Claude Lantier becomes a friend of Marjolin and Cadine; they walk throughout the entire area of the Central Markets expressing their personal preferences; description of Les Halles in the late afternoon; Leon, Cadine, and Marjolin steal food; Lisa tries to convince her husband that Florent is a threat to their security; Lisa announces that either Florent or she will have to leave; Florent senses her hate and decides to eat his meals elsewhere; Lisa becomes friendly with Gavard in an attempt to find out more about Florent; Marjolin conducts Lisa into the underground storage area in search of Gavard; description of the underground city; the incident of "mere Palette's" geese; description of the "pierres d'abbatage"; Marjolin attempts to seduce Lisa; Quenu suggests to Lisa that they attend the theatre; Lisa looks in Florent's room for clues about his personal life; great commotion in the street--someone has found Marjolin unconscious in the caves; Claude, Florent, and Madame Francois go to Nanterre for the day; description of life in the country; discussion of the battle between the "gras" and the "maigre"; description of the return trip to Paris.

SECTION FIVE: FLORENT BEING REJECTED BY LES HALLES

Lisa goes to speak to the Abbe Roustan; description of the interior of Saint-Eustache; Lisa gets advise from the abbe on what to do concerning Florent; Lisa goes to Florent's room and finds the first chapter of his study on Cayenne; She ultimately finds his plans for overthrowing the Empire; Lisa returns from Florent's room and finds Pauline missing; the incident of Pauline and Muche playing in the mud; Mademoiselle Saget rescues Pauline from Muche and through Pauline learns Florent's story; description of Mlle. Saget spreading the story of Florent's past in the "quartier des Halles"; description of La Sariette's fruit; description of the cheese in the cheese stalls; the "symphonie des fromages"; description of the cheese mixed with Mlle. Saget's gossip; the story of Florent's past is exaggerated and told everywhere; arguments for and against Florent; the news of Florent's past affects the whole area; even the vegetables and the fish and the products of the charcuterie are affected by this news; Lengthy descriptions of the changes in the "quartier des Halles"; Mlle. Saget keeps Lisa informed of the latest gossip concerning Florent; Florent asks for the money owed him from the inheritance. Lisa discovers the flags in Florent's room and runs to the police station; Florent wants the insurrection to take place immediately; description of Les Halles.

SECTION SIX: FLORENT BEING EXPELLED FROM LES HALLES

Florent makes more detailed plans; his walking trip through Paris; Florent encounters Claude who is looking for Marjolin; Marjolin is in the caves killing pigeons; Auguste tells Florent that the police came looking for him that morning; Lisa carries on as usual; the police search "la belle poissonniere's" room looking for traces of Florent and discover Muche's notebooks wherein he practiced writing the sentence: "Quand l'heure sonnera le coupable tombera."; Mlle. Saget runs to tell Lisa this latest news; Gavard, looking for Florent, goes to Florent's room and is captured by the police; the gossips run to Gavard's apartment and take what they want; Florent encounters "la mère Mehuduin" who tells him that a man was looking for him and that he is waiting for him at the Quenu charcuterie; Florent goes to his room and is captured by the police, before leaving he frees a caged bird; description of the capture; Florent is again deported, Logre and Lacaille are acquitted, Alexandre is

sentenced to two years of prison; Claude and Madame Francois discuss the arrest; description of Les Halles resuming their normal activity; Claude remarks: "Quels gredins que les honnetes gens."

Each of the separate descriptive tableaux listed above and all of the narrative material ARE built around the main subject of the novel--Les Halles. The narrative material, however, does not in any significant manner represent narration in the traditional meaning of the term. Just as the importance of the verb in the impressionistic sentence is minimized, so too is the importance of narration in the impressionistic novel minimized. Each of the six main sections of the novel is constructed around a motif, "les Halles". Narration in Le Ventre de Paris is a means utilized by Zola to portray comprehensively the movement of Les Halles as it is affected by the presence of Florent. As such, Le Ventre de Paris represents a series of six main impressionistic descriptive tableaux, a series not unlike the series of impressionistic canvases created by Monet and Pissarro around one central motif. Les Halles is thus presented at six precise and unique moments of its existence. Just as the Rouen Cathedral in Monet's series is portrayed at seven in the morning, so is Les Halles portrayed as Florent arrives in the area of the Central Markets; just as the cathedral is portrayed at noon, so too is Les Halles portrayed when Florent joins the world of the "gras" and becomes "inspecteur de la marée"; just as the cathedral is seen in the afternoon light, so too is Les Halles seen when Florent rejects the world of the fat; just

as the cathedral is portrayed in the fog, so too is Les Halles portrayed when Lisa, "la reine des Halles", rejects Florent; just as the cathedral is portrayed in the rain, so too is Les Halles portrayed as it rejects Florent; just as the cathedral is portrayed in the winter, so too is Les Halles seen as it expells Florent, "le maigre" from its presence.

In both instances the subjects, whether Les Halles or the Rouen Cathedral, are secondary to the descriptions they evoke.
Moser remarks:

Traiter un sujet pour les tons et non pour le sujet lui-même, voilà ce qui distingue les impressionnistes des autres peintres.¹¹⁰

Moser further underlines this point in discussing Monet's triptyque "Mai":

Cette vérité immédiate de l'éclairage et de l'atmosphère fait la raison d'être de cette toile; qui ne saurait intéressé ni par le sujet ni par la composition, ni par le détail. Les impressionnistes ne composent plus. Ils choisissent, tout au plus, le site qui fera le sujet de leur toile et celui-ci leur importe si peu que Monet en viendra à ne plus le varier dans ses séries qu'il peindra d'après le même motif. Les séries seront la dernière conséquence d'une tendance qui commence à se manifester dès les premières oeuvres des impressionnistes, la tendance à ne retenir d'un sujet que les variations colorées, à ne retenir que la tonalité créée par les jeux de la lumière.¹¹¹

This point was also underlined by Mallarmé, who in October 1864 remarked:

J'ai enfin commencé mon Hérodiade, avec terreur car j'invente une langue qui doit nécessairement jaillir d'une poésie nouvelle, que je pourrais définir en

¹¹⁰ Ibid., p. 53.

¹¹¹ Ibid., p. 54.

deux mots: Peindre non la chose, mais l'effet qu'elle produit. Le vers ne doit donc pas, là, se composer des mots, mais d'intentions, et toutes les paroles s'effacer devant la sensation.¹¹²

The plot of Le Ventre de Paris, although of importance, is of lesser importance than the description it evokes, a plot built around Florent. Yet it is not Florent who is the chief player in the novel. The chief player in the novel is "Le Ventre de Paris" itself. Yet the novel is convincing. It is convincing because of its art and not because of its intrigue. It is a triumph of description over narration. It is a technique analogous to that utilized by Molière in composing his comedies, that is, the plot serves as a pretext for the uniting the separate character descriptions and developments.

What then would appear to be narration in Le Ventre de Paris is nothing more than the movement caused in the "quartier des Halles" by the presence of Florent, that is, in Le Ventre de Paris narration becomes description. Florent is a stimulus. He is the rain, the fog, the morning sun, the afternoon light. "Le Ventre de Paris" is the Rouen Cathedral. In impressionistic art it is the individual dots of color which seem to vibrate on the surface of a canvas. In Le Ventre de Paris it is the people of Les Halles who vibrate and move as they react to Florent, either his absence or presence. In both instances the vibrations are identical.

At the same time, the inanimate objects of the "quartier des Halles", the fish, the flowers, the vegetables, the separate

¹¹²Reported by Moser, p. 87.

pavilions, are represented by Zola as vibrating color spots bathed in light. The pavilions are, as is the Rouen cathedral, portrayed at all times of the day and in all atmospheric conditions:

Les Halles before sunrise:

Mais ce qui le (Florent) suprenait, c'étaient aux deux bords de la rue, de gigantesques pavilions, dont les toits superposés lui semblaient grandir, s'étendre, se perdre, au fond d'un poudrolement de lueurs. Il revait, l'esprit affaibli, à une suite de palais, énormes et réguliers, d'une légèreté de cristal, allumant sur leurs façades les milles raies de flammes de persiennes continues et sans fin. (15)

Les Halles at sunrise:

Et Florent regardait les grandes Halles sortir de l'ombre, sortir du rêve où il les avait vues, allongeant à l'infini leurs palais à jour. Elles se solidifiaient, d'un gris verdâtre, plus géantes encore, avec leur mature prodigieuse, supportant les nappes sans fin de leurs toits. Elles entassaient leurs masses géométriques; et, quand toutes les clartés intérieures furent éteintes, qu'elles baignèrent dans le jour levant, carrées, uniformes, elles apparurent comme une machine moderne à vapeur, quelque chaudière destinée à la digestion d'un peuple, gigantesque ventre de métal, bouillonnée, rivée, faite de bois, de verre et de fonte, d'une élégance et d'une puissance de moteur mécanique, fonctionnant là, avec la chaleur de chauffage, l'étourdissement, le branle furieux des roues. (44-45)

Les Halles at midday:

Et dans les grandes tournées, lorsque tous trois, Claude, Cadine et Marjolin, rôdaient autour des Halles, ils apercevaient, par chaque bout de rue, un coin du géant de fonte. C'étaient des échappées brusques, des architectures imprévues, le même horizon s'offrant sans cesse sous des aspects divers. Claude se retournait, surtout Rue Montmartre, après avoir passé l'église. Au loin, les Halles, vues de biais, l'enthousiasmaient; une grande arcade, une porte haute, béante, s'ouvrait; puis les pavilions s'entassaient, avec leurs deux étages de toits, leurs persiennes continues, leurs

stores immenses; on eût dit des profils de maisons et de palais superposés, une babylone de métal, d'une légèreté hindoue, traversée par des terrasses suspendues, des couloirs aériens, des ponts volants jetés sur le vide. Ils revenaient toujours là, à cette ville autour de laquelle ils flanaient, sans pouvoir la quitter de plus de cent pas. (307-08)

Les Halles at sunset:

Il (Florent) se plaisait aussi, le soir, aux beaux couchers de soleil, qui découpaient en noir les fines dentelles des Halles, sur les lueurs rouges du ciel; la lumière de cinq heures, la poussière volante des derniers rayons, entraient par toutes les baies, par toutes les raies des persiennes; c'était comme un transparent lumineux et dépoli, où se dessinaient les arrêts minces des piliers, les courbes élégantes des charpentes, les figures géométriques des toitures. Il s'emplissait les yeux de cette immense épure lavée à l'encre de chine sur un velin phosphorescent, reprenant son rêve de quelque machine colossale, avec ses roues, ses leviers, ses balanciers, entrevue dans la pourpre sombre du charbon flambant sous la chaudière. (221-22)

Les Halles "par les soirées de flamme":

Mais, par les soirées de flamme, quand les puanteurs montaient, traversant d'un frisson les grands rayons jaunes, comme des fumées chaudes, les nausées le secouaient de nouveau, son rêve s'égarait, à s'imaginer des étuves géantes, des cuves infectes d'équarrisseur où fondait la mauvaise graisse d'un peuple. (222)

Les Halles on cold nights:

Il restait là quelques minutes (à sa fenêtre), aspirant fortement l'air frais qui lui venait de la Seine, par-dessus les maisons de la rue de Rivoli. En bas, confusément, les toitures des Halles étalaient leurs nappes grises. C'était comme des lacs endormis, au milieu desquels le reflet furtif de quelque vitre allumait la lueur argentée d'un flot. Au loin les toits des pavillons de la boucherie et de la valée s'assombrissaient encore, n'étaient plus que des entassements de ténèbres reculant l'horizon. Il jouissait du regard ce grand morceau de ciel qu'il avait en face de lui, de cet immense développement des Halles, qui lui donnait, au milieu des rues étranglées de Paris, la vision d'un bord de mer, avec les eaux mortes et ardoisées d'une baie, à peine frissonnantes du roulement lointain de la houle. (193)

Les Halles on nights when the moon is not visible:

Par les nuits sans lune, elles s'assombrissaient; devenaient des lacs morts, des eaux noires, empestées et croupies. (454)

Les Halles "par les nuits limpides":

Les nuits limpides les changeaient en fontaines de lumière; les rayons coulaient sur les deux étages de toits, mouillant les grandes plaques de zinc, débordant et retombant au bord de ces immenses vasques superposées. (454)

Les Halles could thus be portrayed at all hours of the day and in all atmospheric conditions since the principal goal sought by Zola was not the representation of the Central Markets as ends in themselves but as a means to the achievement of light and color. This goal is stated in Le Ventre de Paris as follows:

A chaque heure le jeu de lumière changeaient ainsi les profils des Halles, depuis les bleuissements du matin et les ombres de midi, jusqu'à l'incendie du soleil couchant, s'éteignant dans la cendre grise de la crépuscule. (222)

When both the vibrations of the inanimate objects of Les Halles and the vibrations or reactions of the people of Les Halles are viewed collectively Le Ventre de Paris assumes a wholly impressionistic finish, that is, it becomes an impressionistic canvas upon which symmetrical form has been reduced to a vibrating surface of color spots bathed in light.

In addition to the syntactical manifestations of the impressionist aesthetic, there are numerous techniques utilized by Zola in Le Ventre de Paris that can be considered as impressionistic. These techniques, not based on grammatical constructions, further underline the essentially impressionistic structure of Le Ventre de Paris. These techniques are not, however, for the most part, unique to the novels of Emile Zola and the canvases of the impressionists. The majority of these techniques represent a general trend or evolution in nineteenth century French literature, an evolution which culminated in the novels of Zola and in the canvases of the impressionists, that is, a gradual evolution towards an art that was essentially descriptive and not narrative.

The most fundamental of these techniques is the presentation of a particular reality in its most momentary state, that is, the action of fluid reality is interrupted while the artist analyzes and describes that particular reality held in suspension. Just as Monet suspended the motion of fluid reality in order to describe the Rouen Cathedral, so too does Emile Zola suspend the motion of fluid reality in order to describe Florent. When the description and analysis of suspended reality is completed, fluid reality again assumes its normal motion. This technique is utilized by Zola in the scene wherein Florent interrupts the procession of wagons on their way to Les Halles:

Balthazar, le cheval de Madame Francois, une bête trop grasse, tenait la tête de la file. Il marchait, dormant

à demi, dodelinant des oreilles, lorsqu'à la hauteur de la rue de Longchamp, un sursaut de peur le planta net sur ses quatre pieds. Les autres bêtes vinrent donner de la tête contre le cul des voitures et la file s'arrêta, avec la secousse des ferrailles, au milieu des juréments des charretiers réveillés. (6)

Following the stopping of Balthazar and the other horses in the procession is the initial presentation of Florent. When this presentation has been accomplished the motion of the procession of wagons is again resumed;

Elle (Madame Francois) remonta, s'adossa contre la planchette, assise de biais, tenant les gardes de Balthazar, qui se remit en marche, se rendormant, dodelinant des oreilles. Les autres suivrent, la file reprit son allure lente dans le noir. (8-9)

This technique is built into the overall structure of the novel. In a larger sense Florent assumes for Le Ventre de Paris the role that he assumed for the scene wherein he is first introduced; just as the action of Balthazar and the other horses is interrupted by Florent lying in the gutter, so is the action of the "quartier des Halles" interrupted or altered by the presence of Florent. When Florent is taken into the cart of Madame Francois the action of the procession resumes normally. When Florent is expelled from the "quartier des Halles" the city again resumes its normal rhythm. It is remarked immediately after Florent is taken into the cart of Madame Francois:

Paris, pareil à un pan de ciel étoilé, tombé sur un coin de la terre noire, lui apparût (Florent) sévère et comme fâché de son retour.

The interruption that Florent causes by his return causes the material of the novel. When he is again expelled from the

"quartier des Halles" and from Paris, it is remarked:

Le soleil, au ras des toits, mettait des rayons roses, des nappes tombantes qui touchaient déjà les pavés. Et Claude sentait un réveil de gaieté dans les grandes Halles sonores, dans le quartier empli de nourritures entassées. C'était comme une joie de guérison, un tapage plus haut de gens soulagés enfin d'un poids qui leur genait l'estomac. (498)

The complete resumption of a normal routine is demonstrated by Lisa and her actions. The day following Florent's exile she again takes her sun bath on the threshold of the charcuterie. Only once before does she sun herself in the novel--the day Florent arrived in the "quartier des Halles". The following is a description of Lisa sunning herself the day after Florent is deported for the second time:

A sa (Claude) gauche, la belle Lisa, au seuil de la charcuterie, tenait toute la largeur de la porte. Jamais son linge n'avait eu une telle blancheur; jamais sa chair, reposée, sa face rose, ne s'était encadrée dans les bandeaux mieux lissés. Elle montrait un grand calme repu, une tranquillité énorme que rien ne troublait, pas même un sourire. C'était l'apaisement absolu, une félicité complète, sans secousse, sans vie, baignant dans l'air chaud. Son corsage tendu digérait encore le bonheur de la veille; ses mains potelées, perdues dans le tablier, ne se tendaient même pas pour prendre le bonheur de la journée, certaines qu'il viendrait à elles. (501)

Even the products of the charcuterie were affected by Florent's absence:

Et à côté l'étalage avait une félicité pareille; il était guéri, les langues fourrées s'allongeaient plus rouges et plus saines, les jambonneaux reprenaient leurs bonnes figures jaunes, les guirlandes de saucisses n'avaient plus cet air désespéré qui navrait Quenu. Un gros rire sonnait au fond, dans la cuisine, accompagné d'un tintamarre rejouissant de casseroles. La charcuterie suait de nouveau la santé, une santé

grasse. Les bandes de lard entrevues, les moitiés de cochon pendues contre les marbriers, mettaient là des rondeurs de ventre tout un triomphe du ventre, tandis que Lisa, immobile, avec sa carrure digne, donnait aux Halles le bonheur matinal de ses grands yeux de forte mangeuse. (501)

The normal routine of the world of the fat thus began again following Florent's deportation. This "stopping and starting" technique utilized by Zola is not unlike that utilized by all of the major impressionistic artists in portraying reality in its most transitory state. It is in short an impressionistic technique.

Environment is of major importance to both the naturalistic and impressionistic aesthetics. It is the milieu as Zola remarked, "qui complète et détermine l'homme." The impressionistic artists, without expressly stating the importance of milieu to their aesthetic, demonstrated its importance repeatedly in their canvases in that the subject of the majority of their works was not the reality represented but the atmospheric effects they evoked in specific geographical locations. It is an environment which when represented artistically on a canvas appears as a vibrating tissue of small dots of color which when viewed from a distance seem to float freely on the surface of the canvas not defining a single form, but perhaps two. So too in the literature of impressionism does the description of one reality flow into the description of another. *Cadine*, for example, assumes the characteristics of the flowers she sells:

Elle vivait dans les roses, dans les lilas, dans les giroflées, dans les mugets. Lui, flairant sa jupe, longuement en manière de jeu, semblait chercher,

finissait par dire: "Ça sent le muguet." Il (Marjolin) montait la taille, au corsage, reniflait plus fort: "Ça sent la giroflée." Et aux manches, à la jointure des poignets: "Ça sent le lilas." Et à la nuque, tout autour du cou, sur les joues, sur les lèvres: "Ça sent la rose." Cadine riait, l'appelait "bêta", lui criait de finir, parce qu'il lui faisait des chatouilles avec le bout de son nez. Elle avait une haleine de jasmin. Elle était un bouquet vivant. (285-86)

At the same time the flowers take on the characteristics of
Cadine:

En quelques semaines elle avait acquis de l'habileté et une grace originale. Ses bouquets ne plaisaient pas à tout le monde; ils faisaient sourire, et ils inquiétaient, par un côté de naïveté cruelle. Les rouges y dominaient, coupés de tons violents, de bleus, de jaunes, de violets, d'une charme barbare. Les matins où elle pinçait Marjolin, où elle le taquinait à le faire pleurer elle avait des bouquets féroces, des bouquets de fille en colère, aux parfums rudes, aux couleurs irritées. D'autres matins, quand elle était attendrie par quelque peine ou par quelque joie, elle trouvait des bouquets d'un gris d'argent, très doux, voilés, d'une odeur discrète. Puis c'étaient des roses, saignantes comme des coeurs ouverts, dans des lacs d'oeillets blancs; des glaïeuls fauves, montant en panaches de flammes parmi des verdure effarées; des tapisseries de Smyre, aux dessins compliqués, faites fleur à fleur, ainsi que sur un canevas; des éventails moires, s'élargissant avec des douceurs de dentelle; des puretés adorables, des tailles épaissies, des rêves à mettre dans les mains des harengères ou des marquises, des maladroites de vierge et des ardeurs sensuelles de fille, toute la fantaisie exquise d'une gamine de douze ans, dans laquelle la femme s'éveillait. (286-87)

A similar effect is represented in the descriptions of La Sariette and her fruit stand and the old lady selling fruit in the adjoining stand:

La Sariette vivait là, comme dans un verger, avec des griseries d'odeurs; les fruits à bas prix, les cerises, les prunes, les fraises, entassés devant elle sur des paniers plats, garnis de papier, se meurtrissaient, tachaient l'étalage de jus fort qui fumait dans la

chaleur. Elle sentait aussi la tête lui tourner, en juillet, par les après-midi brûlants, lorsque les melons l'entouraient d'une puissante vapeur de musc. Alors, ivre, montrant plus de chair sous son fichu, à peine mûre et toute fraîche de printemps, elle tenait la bouche, elle inspirait des envies de maraude. O'était elle, c'étaient ses bras, c'était son cou, qui donnaient à ses fruits cette vie amoureuse, cette tiédeur, satinée de femme. Sur le banc de vente, à côté, une vieille marchande, une ivrognesse affreuse, n'étalait que des pommes ridées, des poires pendantes comme des seins vidés, des abricots cadavreux d'une jaune de sorcière. (380-81)

Similarly, Florent's decision to attempt to again overthrow the Empire is the result of his environment. The "quartier des Halles" had begun to permeate Florent to such an extent that he no longer felt himself to be an individual. His environment had, or would have ultimately, effaced Florent in that he, the maigre", was being dominated by the "gras". It is an identical technique that was utilized by Monet in the "Nymphéas" series. The subject of this series, the lillies, is in the end almost totally engulfed, that is the painting becomes primarily a study of light and color. Light and color have effaced the lillies in much the same manner that Florent was threatened by effacement by the "gras" in the "quartier des Halles". Florent's resumption of political activity is an attempt to combat such an assimilation:

Il avait trop souffert par elle (la politique) pour ne pas en faire l'occupation chère de sa vie. Il fut devenu, sans le milieu, et les circonstances, un bon professeur de province, heureux de la paix de sa petite ville. Mais l'on avait traité en loup, il se trouvait maintenant comme marqué par l'exil pour quelque besoin de combat. Son malaise nerveux, n'était que le réveil des longues songeries de Cayenne, de ses amertumes en face de souffrances imméritées, de ses serments de venger un jour, l'humanité traitée à coups de fouet et la justice foulée aux pieds. Les Halles géantes, les nourritures débordantes et fortes, avaient hâté la crise. Elles lui semblaient la bête satisfaite et digérant, Paris entre-

989

paille, cuvant sa graisse, appuyant sourdement l'empire. Elles mettaient autour de lui des gorges énormes, des reins monstrueux, des faces rondes, comme de continuel arguments contre sa maigreur de martyr, son visage jaune de mécontent. C'était le ventre boutiquier, le ventre de l'honnêteté moyenne, se ballonnant, heureux, luisant au soleil, trouvant que tout allait pour le mieux, que jamais les gens de mœurs paisibles n'avaient engraisé si bellement. Alors, il se sentit les poings serrés, prêt à la lutte, plus irrité par la pensée de son exil, qu'il ne l'était en rentrant en France. La haine le reprit tout entier.

Florent's decision to attempt again to overthrow the Second Empire was determined, as has just been demonstrated, by the "quartier des Halles" in general. Specifically his decision was prompted by the smell of the fish in the "pavillon de la marée." The representation of a specific olfactory sensation, although not possible in art, is wholly possible in literature. Yet even though such a representation is not possible in art, it is a type of representation which is wholly impressionistic, that is, the representation of a reality based on a sensory reaction. In Le Ventre de Paris Zola presents both the visual milieu and the olfactory milieu. Both represent sensory reactions to environment. The following is Florent's reaction to his olfactory milieu:

Les premiers mois il ne souffrait pas trop de cette odeur pénétrante. L'hiver était rude; le verglas changeait les allées en miroirs, les glaçons mettaient des guipures blanches aux tables de marbre et aux fontaines. Le matin, il fallait allumer de petits rechauds sous les robinets pour obtenir un filet d'eau. Les poissons, gelés, la queue tordue, ternes et rudes comme des metaux dépolis, sonnaient avec un bruit cassant de fonte pale. Jusqu'en février, le pavillon resta lamentable, hérissé, désolé, dans son linceul de glace. Mais vinrent les dégels, les temps mous, les brouillards

et les pluies de mars. Alors les poissons s'amollirent, se noyèrent; des senteurs de chairs tournées, se mêlèrent aux souffles fades de boue qui venaient des rues voisines. Puanteur vague encore, douceur écœurante d'humilité, trainant au ras du sol. Puis dans les après-midi ardent de juin la puanteur monta, alourdit l'air d'une buée pestilentielle. On ouvrait les fenêtres supérieures, de grands stores de toile grise pendaient sous le soleil brulant, une pluie de feu tombant sur les Halles, les chauffait comme un four de fole; et pas un vent ne balayait cette vapeur de marées pourrie. Les bandes de vente fumaient. Il avait supporté des puanteurs aussi terribles; mais elles venaient non pas du ventre. . . Son estomac étroit d'un homme maigre se revoltait, en passant devant ces étalages de poissons mouillés à grande eau, qu'un coup de chaleur gatait. Ils le nourrissaient de leurs senteurs fortes, le suffoquaient, comme s'il avait eu une indigestion d'odeurs. (219-21)

It is further remarked:

Il souffrait encore de ce milieu grossier, dont les paroles et les gestes semblaient avoir pris de l'odeur. (222)

Florent therefore attempted to destroy the odor by destroying the Second Empire. It is an attempt on the part of Florent to avoid total assimilation of himself by the environment, an environment whose qualities he could not accept and which continually imposed themselves on him.

A similar transfer of characteristics is represented in the scene wherein Mlle. Saget recounts the carefully guarded story of Florent's past to Madame Lecœur and La Sariette while the three gossips stand in Mme Lecœur's cheese shop:

Alors commençaient les puanteurs, les monts d'or, jaune clair, puant une odeur douceâtre; troqués, très épais, neutris sur les bords, d'après déjà plus forte, ajoutant une fétidité de cave humide; les camembert, d'un fumet de gibier trop faisande; les neufchatel, les limbourg, les marolles, les pont-l'évêque, carrés, mettant chacun leur note aigue et particulière dans

cette phrase rude jusqu'à la nausée; les livarot, teintes de rouges, terribles à la gorge comme une vapeur de souffle; puis enfin, par-dessus tous les autres, les olivet; enveloppés de feuilles de noyer, ainsi que ces charognes que les paysans couvrent de branches, au bord d'un champ, fumantes au soleil. (387)

Le soleil oblique entraît sous le pavillon, les fromages puaient plus fort. (389)

Elles (Saget, Lecoœur, la Sariette) restaient debout, se saluant dans le bouquet final des fromages. Tous à cette heure donnaient à la fois. C'était une cacophonie de souffles infects, depuis les lourdeurs molles des patés cuites, du gruyère et du hollandaise, jusqu'aux pointes alcalines de l'olivet. Il y avait des renfolements sourds de cantal, du chester, des fromages de chevre. . . . Puis les odeurs s'effarèrent, roulaient les uns sur les autres, s'épaissaient des bouffées du port-salut, du limbourg, du gérôme, du marolles, du bivarot, du pont-l'évêque, peu à peu confondues, épanouies en une seule explosion de puanteurs. Cela s'épandait, se soutenait, au milieu du vibration général, n'ayant plus de parfums distincts, d'un vertige continu de nausée et d'une force terrible d'asphyxie. Cependant il semblait que c'étaient les paroles de Mlle. Saget qui puaient si fort. (395-96)

In this instance Zola has achieved the same effect that he achieved in comparing Cadine's flowers to Cadine and vice versa. The qualities of the cheese become those of Mlle. Saget. Zola has thus realized a wholly impressionistic representation utilizing a type of sensory evidence that cannot be represented in impressionistic art, that is, the olfactory milieu.

Zola, in portraying impressionistically a particular reality, represented, as did the impressionist artists, not only the momentary state of an object, but also considered its total history, that is, its past and its future. Charles Hartung underlines this point as follows:

The fact that the impressionist strives for the sense of immediacy does not mean that he is solely concerned with representing external objects and events. The basic assumption of impressionism is that of a situation involving a person in immediate interaction with all phases of his environment. This means that the impressionist artist takes into account not only immediately perceived external objects but also personal feelings and remembered sensations as they merge with the external elements of a situation. The situation is assumed to have objective existence, but it is presented through the workings of an individual mind. For the impressionist the focus of reality is subjective and the past, present and future are all implicit in the flow of immediate experience. ¹¹³

Hartung, although overemphasizing the role that the past and the future play in the representation of a unique moment in the perpetuum of time, has nonetheless underlined an essential technique utilized by Zola and the impressionist artists, that is, the representation of the complete history of the artistic material. The history of the object represented is not portrayed in one canvas or in one tableau as Hartung would seem to imply, but by a means fundamental to much impressionistic art, primarily that of Monet, that is, the use of a motif as a basis of composition. Monet's "Gare Saint Lazare" series, for example, is composed of numerous moments of representation, that is, at all moments of the day and in all atmospheric conditions. In such a presentation, Monet has thereby given what can be considered a comprehensive view or history of the train station. Just as Monet portrayed in the "Gare Saint Lazare" series the history of the train station, so did Zola portray Florent in Le Ventre de Paris, who in the following scene reacts directly

¹¹³Charles Hartung, Browning and Impressionism (Stanford: Stanford Univ. Press, 1955), p. 31.

to a new and immediate impression and subsequently fits this ⁹⁵³
impression into the context of personal experience:

Florent écoutait mal les explications de Monsieur Verlaque. Une barre de soleil, tombant du haut vitrage vint allumer ces couleurs précieuses, lavées et attendries par la vague, irisées et fondues dans les tons de chair des coquillages, l'opale des merlans, la nacre des harengs, l'or des rougets, la robe lamée des macaqueureaux, les grandes pièces d'argenterie des saumons. C'était comme les écrins, vidés à terre, de quelque fille des eaux, des parures inouïes et bizarres, un ruissellement, un entassement de colliers, de bracelets monstrueux, de broches gigantesques, de bijoux bizarres dont l'usage échappait. Sur le dos des raies et des chiens de mer, de grosses pierres sombres, violâtres, verdâtres, s'enchassaient dans un métal noirci; et les minces barres des équilles, les queues et les nageoires des éperlans, avaient des délicatesses de bijouterie fine. Mais ce qui montait à la face de Florent, c'était un souffle frais, un vent de mer qu'il reconnaissait, amer et salé. Il se souvenait des côtes de la Guyanne, des beaux temps de la traversée. Il lui semblait qu'une baie était là, quand l'eau se retire et que les algues fument au soleil; les roches mises à nu s'essuient, le gravier exhale une haleine forte de marée. Autour de lui, le poisson, d'une grande fraîcheur, avait un bon parfum, ce parfum un peu âpre et irritant qui déprave l'appétit. (167-68)

Florent similarly recalls the salt air in the following scene:

Une buée d'humidité montait, une poussière de pluie qui soufflait au visage de Florent cette haleine fraîche, ce vent de mer qu'il reconnaissait, amer et salé; tandis que les premiers poissons étales, les nacres roses, les coraux saignants, les perles laiteuses, toutes les paleurs glaques de l'océan. (176)

These remembered sensations are placed into the context of personal experience not through reason but rather in an instantaneous and un-reasoned manner. The recollection is immediate as in the works of Proust: "Le phénomène est saisi dans une impression immédiate comme un fait simple: les causes comme les suites n'intéressent pas."¹¹⁴ In the following scene, Florent

¹¹⁴Charles Bally, *Impressionnisme et grammaire* (Genève: Sonor, 1920), pp. 261-79.

standing near the ~~Eglise~~ ^{Eglise} Saint Eustache, the location where he had been first captured by the police, does not immediately recognize the area because of his immediate reaction to Les Halles. He later determines that he is standing in front of the Eglise Saint Eustache:

Il était au bord d'une large rue, qu'il ne reconnaissait pas. (14)

. . . au ras du trottoir, il n'y avait encore de bien éveillé que les lanternes dansant au bout des bras invisible, enjambant d'un saut le sommeil qui traînait là, gens et légumes en tas, attendant le jour. Mais ce qui le suprenait, c'étaient aux deux bords de la rue, de gigantesques pavillons, dont les toits superposés, lui semblaient grandir, s'étendre, se perdre, au fond d'un poudrolement de lueurs. Il revait, l'esprit affaibli, à une suite de palais, énormes et régulières, d'une légèreté de cristal, allumant sur leurs facades les milles raies de flammes de persiennes continues et sans fin. Il tourna la tête fâché d'ignorer où il était, inquiet par cette vision colossale et géante; et comme il levait les yeux il aperçut le cadran lumineux de Saint Eustache, avec la masse grise de l'église. Cela l'étonna profondément. Il était à la pointe Saint Eustache. (15-16)

A similar technique is utilized in the presentation of the main characters in Le Ventre de Paris. The following information, for example, is given by Zola concerning Florent, yet the reader does not yet know who the author is describing:

C'était un homme vautré tout de son long, les bras étendus, tombe la face dans la poussière. Il paraissait d'une longueur extraordinaire, maigre comme une branche sèche. (7)

Il était lamentable, avec son pantalon noir, sa redingote noire, tout effiloquées, montrant les sécheresses des os. Sa casquette, de gros drap noir, rabattue peureusement sur les sourcils, découvrait deux grands yeux bruns, d'une singulière douceur, dans un visage dur et tourmenté. Madame François pensa qu'il était trop maigre pour avoir bu. (7-8)

L'homme que Madame Francois venait de recueillir, couché sur le ventre, avait ses longues jambes perdues dans le tas de navets qui emplissaient le cul de la voiture. (9)

Florent finally remarks:

Je me nomme Florent, je viens de loin. . . je vous demande excuse, je suis si fatigué que cela m'est pénible de parler. (10)

The technique utilized by Zola in presenting Florent is utilized repeatedly in Le Ventre de Paris. It is one of the principal means utilized in presenting new characters and environments. It is a wholly impressionistic technique in that the effect produced initially by a new character or environment is more important than the character or environment; just as in the art of impressionism where the subject of a canvas was secondary to the effect produced by the object or person in a particular milieu at a particular time of day. It is a technique which can completely efface the individual personality traits of a person or the salient characteristics of an object. When dealing with people it leads to a series of sobriquets that evoke the person in question. For example, Madame Lecoœur is referred to as "la grande sèche"; Mlle. Saget--"la petite vieille"; Lousie Mehudin--"la belle Normande"; Florent--"le maigre"; Lisa Quenu--"la belle charcutière"; La mère Mehudin--"La Normande", etc. When referring to objects it leads to a series of descriptions of realities whose principal features are reduced to a hazy impression. In the following example, Les Halles are referred to as "de formes grises":

Entre les arrêtes fines des piliers, ces minces barres jaunes mettaient des échelles de lumière, qui montaient

jusqu'à la ligne sombre des premiers toits, qui gravissaient l'entassement des toits, posant dans leur carrure les grandes carcasses à jour de salles immenses, où traînaient, sous le jaunissement du gaz, un pêle-mêle de formes grises, effacées et dormantes. (16)

In many instances the effacement of the distinct characteristics of objects is caused by light; either a relative absence of light or a super-abundance of light which causes an object to be decomposed into color spots which do not rigidly define or outline any particular form. In the following description of the vegetables and the flowers at 4:30 A.M. the colors are more noticeable than the objects to which they belong as is seen by the pre-nominal position of the adjective of color:

On ne voyait encore, dans la clarté brusque et tour-nante des lanternes, que l'épanouissement d'un paquet d'artichauts, les verts délicats des salades, le corail rose des carottes, l'ivoire mat des navets, et ces éclairs de couleurs intenses filaient le long des tas, avec les lanternes. (25)

Pres d'une corbeille une bougie allumée mettait la sur tout le noir d'alentour, une chanson aigue de couleur, les panachures vives des marguerites, le rouge saignant des dahlias, le bleuissement des violettes, les chairs vivantes des roses. (38)

In the following example the super abundance of light reduces the fish first to colors and then they are treated as objects:

Une barre de soleil, tombant du haut vitrage de la rue couverte, vint allumer ces couleurs précieuses, lavées et attendries par la vague, irisées et fondues dans les tons de chair des coquillages, l'opale des merlans, la nacre des macqueureaux, l'or des rougets, la robe lamée des harengs, les grandes pièces d'argenterie des saumons. (167-68)

An effect not unlike that produced by the color spots in the preceeding examples is achieved by Zola in Le Ventre de Paris without utilizing color spots. It is produced by the repetition

of certain principal descriptive words. In impressionistic art, as has been demonstrated in Chapter I, color spots were juxtaposed on the surface of a canvas unblended. These distinct dots when viewed from a short distance defined no form or gave no impression. Only when these dots were viewed collectively from a distance was an impression produced. Chesneau remarked in 1875 about Monet's "Boulevard des Capucines":

A distance, dans ce frémissant de grandes ombres et de grandes lumières, on salue un chef-d'oeuvre. Vous approchez, tout s'évanouit, il reste un chaos de raclures de palette indéchiffrable.¹¹⁵

Zola has produced an identical impressionistic effect in Le Ventre de Paris by utilizing throughout the novel two main categories of descriptive words, words which underline the essential antithetical structure of the novel itself, that is "gras" and "maigre". Very early in the novel Zola placed a dot of color on his canvas when he characterized Florent as "maigre". This descriptive adjective was subsequently applied to every aspect of Florent's thought and action. Les Halles and its inhabitants, on the other hand, are characterized as "gras". The following list of passages from Le Ventre de Paris indicates the density of repetition of the general descriptive labels "gras" and "maigre":

1) Non la faim ne l'avait plus quitté. . . Il (Florent) était devenu sec, l'estomac rétréci, la peau collée aux os; et il retrouvait Paris, gras, superbe, débordant de nourriture. (21)

2) Un capable d'être resté trois jours sans manger était pour Lisa une personne absolument dangereuse. (154)

3) Il (Florent) était gris de misère, de lassitude et de faim. (54)

4) Aveuglé, noyé, les oreilles sonnantes, l'estomac écrasé par tout ce qu'il avait vu, devinant de nouvelles et incessantes profondeurs de nourriture, il demanda grâce, et une douleur le prit; de mourir ainsi de faim dans Paris gorgé, dans ce reveil fulgurant aux Halles. (57)

5) Sa chair, paisible avait cette blancheur transparente cette peau fine et rosée des personnes qui vivent d'ordinaire dans les graisses et les viandes crues. (63)

6) Alors, il vit la maigreur de Florent. (65) Tu n'a pas embelli, la-bas....Moi, j'ai engraisé. que veux-tu? Il (Quenu) était gras en effet, trop gras pour ses 30 ans. (66)

7) Ils suaient la sante, ils étaient superbes, carés, luisants; ils (les Quenu) le (Florent) regardaient avec l'étonnement de gens très gras pris d'une vague inquiétude en face d'un maigre. Et le chat lui-même, dont la peau petait la graisse, arrondissait ses yeux jaunes, l'examinant d'un air défiant. (66)

8) Quenu and Florent as children in Paris: L'ainé avait beau maigrir, brûlé par les ardeurs de son père, le cadet avait beau engraisser, en digne fils de Normand; ils s'aimaient dans leur mère commune. (74)

9) Ils (Lisa and Quenu) n'aimaient pas le travail salopé, ils voulaient travailler à leur aise, sans se maigrir de soucis en bonnes gens qui tiennent à bien vivre. (92) Elle avait écarté soigneusement toutes les cause possibles de trouble, laissant couler les journées au milieu de cet air gras, de cette prospérité alourdie. (93)

10) Il (Quenu) dit à son frère qu'il se chargeait de le rendre gras. (100) À table, Quenu le bourrait de nourriture. (101)

11) Le désintéressement de cet homme maigre l' (Lisa) avait frappée; elle éprouvait pour lui une sorte de respect mêlé d'une peur vague. (111)

12) Elle (Lisa) ressemblait à un ventre. (114)

13) Florent se sentait importun; il avait conscience de la façon malapprise dont il était tombé au milieu de ce monde gras en maigre naïf; il s'avouait nettement qu'il dérangeait tout le grand quartier. (136)

14) Le vent importait de ses (Florent) vêtements cette senteur grasse de la charcuterie, dont il était tout alangui. (136)

15) Le gaz brûlait tranquille, la chaleur du fourneau était très douce, toute la graisse de la cuisine luisait dans un bien être de digestion large. (145)

16) Il (Florent) glissait à la lacheté heureuse de cette digestion continu du milieu gras où il vivait depuis quinze jours. (172)

17) La mère Mehudin gardait rancune au "grand maigre" comme elle le nommait d'une façon méprisante. (186)

18) (Clemence) C'était un garçon osseux, aussi soigneusement rasé, avec un nez maigre et des lèvres minces. (216)

19) Son estomac étroit d'homme maigre se révoltait, en passant devant ces étalages de poissons mouillés à grande eau qu'un coup de chaleur gâtait. (220-21)

20) Il (Florent) souffrait de ce milieu grossier, dont les paroles et les gestes semblaient avoir pris de l'odeur. (222)

21) Les Halles géantes, les nourritures débordantes et fortes avaient hâte la crise. . . Elles mettaient autour de lui des gorges énormes, des reins monstrueux, des faces rondes, comme de continuel arguments contre sa maigreur de martyr; c'était le ventre boutiquier, le ventre de l'honnêteté moyenne, se ballonnant, heureux, luisant au soleil, trouvant que tout allait pour le mieux, que jamais les gens de mœurs paisibles n'avaient engraisé si bellement. (216)

22) Il (Florent) a l'oeil faux. . . puis les maigres, je (la mère Mehudin) m'en défie. Un homme maigre, c'est capable de tout. Jamais je n'en ai rencontré de bon. (235)

23) (Florent and La Normande) Ses os de maigre avaient une angoisse, au contact des poitrines grasses. (235)

24) Mais dans l'insistance de Lisa, il y avait cette haine, cette méfiance des maigres. (244)

25) Cependant Quenu se rappelait une phrase de Charyet, cette fois, qui déclarait que "ces bourgeois empates, ces boutiquiers engraisés, pretant leur soutien à un gouvernement d'ingestion générale, devaient être jetés les premiers au cloaque." C'était grâce à eux, à leur égoïsme de ventre, que le despotisme s'imposait et rongait une nation (268)

The continual repetition of words evoking images that are of the general categories "gras" and "maigre" reaches a crescendo at the end of the fourth chapter of Le Ventre de Paris, and the battle scene is set. It is set by the repetition of the principal descriptive words of the novel "gras" and "maigre". Just as the artists of impressionism repeatedly placed dots of color on the canvas so the literary impressionist places repeatedly certain key words on the page. When the repetition is dense enough the dots of color and the words begin to form a whole, that is, they assume clear proportions and the image is created. In Le Ventre de Paris it is the moment of the battle between the fat and the thin. The separate dots of color of the literary impressionist, that is the repeated words, do not produce a moment in the impressionist sense. Yet when viewed collectively they produce a wholly impressionistic moment, an eternal present. It is the moment of the "Maigres" constantly struggling against the "gras". This battle is summed up by Claude Lantier as follows:

--Est-ce que vous connaissez la bataille des Gras et des Maigres? demanda Claude à Florent. Florent, surpris, dit que non. Alors Claude s'enthousiasma, parla de cette série d'estampes avec beaucoup d'éloges. Il cita certains épisodes: les Gras, énormes à crever, préparant le goinferie du Soir, tandis que les Maigres, pliés par le jeûne, regardent de la rue avec la mine d'échallas envieux; et encore les Gras, à table, les joues débordantes, chassant un Maigre qui a eu l'audace de s'introduire humblement, et qui ressemble à une quille au milieu d'un peuplier de boules. Il voyait là tout le drame humain; il finit par classer les hommes en Maigres et en Gras, en deux groupes hostiles dont l'un dévore l'autre, s'arrondit le ventre et jouit. Pour sur, dit-il Cain était un Gras et Abel un Maigre. Depuis le premier meurtre, ce sont toujours les grosses faims qui ont sucé le sang des petits mangeurs. C'est une continuelle

ripaillé, du plus faible au plus fort, chacun avalant son voisin et se trouvant avalé à son tour. . . Voyez-vous, mon brave, défiez-vous des Gras. . . Nous sommes des Maigres, nous autres, vous comprenez. . . Moi, je souffre d'être un Maigre; si j'étais un Gras, je peindrais tranquillement, j'aurais un bel atelier, je vendrais mes tableaux au poids de l'or. Au lieu de ça, je suis un Maigre, je veux dire que je m'exterminerai le temperament à vouloir trouver des machines qui font hausser les épaules des Gras. J'en mourrai, c'est sûr, la peau collée aux os, si plat qu'on pourra me mettre entre deux feuillets d'un livre pour m'enterrer. Et vous, donc, vous êtes un Maigre surprenant, le roi des Maigres, ma parole d'honneur. Vous vous rappelez votre querelle avec les poissonnières; c'était superbe, ces gorges géantes lâchées contre votre poitrine étroite; et elles agissaient d'instinct, elles chassaient au Maigre, comme les chattes chassent aux souris. . . En principe, vous entendez, un Gras à l'horreur d'un Maigre, si bien qu'il éprouve le besoin de l'ôter de sa vue à coups de dents, ou à coups de pieds. C'est pourquoi à votre place, je prendrais des précautions. Les Quenu sont des Gras, les Meuhudin sont des Gras, enfin, vous n'avez que des Gras autour de vous. Moi, ça m'inquiéterait.

(347-49)

It is a battle which is first won by Lisa. When Florent begins eating his dinner at M. Lebigre's it is remarked:

Elle demeurait victorieuse, elle respirait à l'aise dans la salle à manger de chêne clair, avec des envies de bruler du sucre pour en chasser l'odeur perverse de maigreur qu'elle y sentait. (319)

In the end it is the "Gras" who are victorious. This concession is made by Claude Lantier as he walks in the area of the Central Markets the day following Florent's exile:

Il injurait les Gras, il disait que les Gras avaient vaincu. Autour de lui, il ne voyait que des Gras, s'arrondissant, crevant de santé, saluant un nouveau jour de belle digestion. (500)

It is a battle which is constructed by Zola in a wholly impressionistic manner, a battle which forms the basis of the essential antithetical structure of Le Ventre de Paris.

All of the preceeding non-grammatical techniques utilized by Zola in composing Le Ventre de Paris, as well as perhaps many more, are based on techniques that were utilized by the impressionistic artists. These descriptive parallels further demonstrate the essentially impressionistic structure of Le Ventre de Paris. Zola would also demonstrate, in the portrayal of Claude Lantier, his total comprehension of the principles of Impressionism.

Although of relative unimportance in Le Ventre de Paris with regard to plot, Claude Lantier occupies a position of particular importance with regard to the theory of impressionism utilized by Zola in composing Le Ventre de Paris. For it is through Claude Lantier, a young artist living in the area of the Central Markets, that Zola expresses his total comprehension of the impressionistic aesthetic, that is, Claude Lantier is not referred to as an impressionist by Zola, yet Claude clearly demonstrates by his concept of art that he a strong advocate of the new art of the 1860's.

The importance of sunlight in art is recognized by Claude Lantier who rising early hopes to observe the sunrise on the vegetables in the "quartier des Halles":

Je suis descendu de bonne heure, m'endoutant qu'il y aurait un lever de soleil superbe sur ces gredins de choux. (39)

The following description of Florent and Claude walking through the area of the Central Markets further underlines the importance attributed by Claude to light in art:

A tous les pas, maintenant, ils devaient s'arreter. La marée arrivait, les camions se succédaient, charriant les hautes cages de bois pleines de bourriches, que les chemins de fer apportent toutes chargées de l'océan. Et, pour se garer des camions de la marée de plus en plus pressés et inquiétants, ils se jetaient sous les roues des camions de beurre, des oeufs et des fromages, de grands chariots jaunes, à quatre chevaux, à lanternes de couleur; des fortes enlevaient les caisses d'oeufs, les paniers de fromages et de beurre, qu'ils portaient dans le pavillon de la ciree, où des employes en casquette écrivaient sur des calepins, à la lueur du gaz. Claude était ravi de ce tumulte; il s'oubliait à un effet de lumière. (37-38)

This description continues showing a second fundamental principle of impressionistic art recognized and admired by Claude, that is, color:

Sur le carreau, à droite et à gauche, des femmes assises avaient devant elles des corbeilles carrées, pleines de bottes de roses, de violets, et de marguerites. Les bottes s'assombrissaient, pareilles à des taches de sang, palissaient doucement avec des gris argentés d'une grande délicatesse. Près d'une corbeille, une bougie allumée mettait là, sur tout le noir d'alentour, une chanson aiguë de couleur, les panachures vives des marguerites, le rouge saignant des dahlias, le bleuissement des violettes, les chairs vivantes des roses. (38)

Claude further underlines the importance of color in impressionistic art in the following scene:

Ils causaient maintenant, en retournant sur les Halles. Claude, les mains dans les poches, sifflant, racontait son grand amour ce débordement de nourriture; qui monte au beau milieu de Paris, chaque matin. Il rôdait sur le carreau des nuits entières, rêvant des natures mortes colossales, des tableaux extraordinaires. Il en avait même commence un; il avait fait poser son ami Marjolin et cette gueuse de Cadine; mais c'était dur, c'était trop beau, ces diables de légumes et les fruits et les poissons, et la viande! Florent écoutait, le ventre serré, cet enthousiasme d'artiste. Et il était évident que Claude, en ce moment-là, ne songeait même pas que ces belles choses se mangeaient. Il les aimait pour leur couleur. Brusquement il se tût, serra d'un mouvement qui leur était habituel la ceinture qu'il portait sous son paletot verdâtre et reprit d'un air fin: "Puis, je déjeune ici par les yeux au moins, et cela vaut encore mieux que de ne rien manger." (39-40)

A particularly strong defense of impressionistic color is given by Claude Lantier when discussing his most cherished work of art with Florent while riding in the back of Madame Francois's vegetable cart on the way to Nanterre:

Voulez-vous que je vous dise quelle a été ma plus belle oeuvre, depuis que je travaille, celle dont le souvenir

me satisfait le plus? C'est toute une histoire. . . L'année dernière, la veille de Noël, comme je me trouvais chez ma tante Lisa, le garçon de la charcuterie, Auguste, cet idiot, vous savez, était en train de faire l'étalage. Ah! le misérable! il me poussa à bout par la façon molle dont il composait son ensemble. Je le priai de s'ôter de là, en lui disant que j'allais lui peindre ça, un peu proprement. Vous comprenez, j'avais tous les tons vigoureux, le rouge des langues fourrées, le jaune des jambonneaux, le bleu des rognures de papier, le rose des pièces entamées, le vert des feuilles de bruyère, surtout le noir des boudins, un noir superbe que je n'ai jamais pu retrouver sur ma palette. Naturellement, la crépine, les saucisses, les andouilles donnaient des gris d'une grande finesse. Alors je fis une véritable œuvre d'art. (339-40)

Utilizing these distinct and vigorous colors Claude then discusses the art of composition by color:

Je pris les plats, les assiettes, les terrines, les bocaux, je posai les tons, je dressai une nature morte étonnante, où éclataient des pétards de couleurs, soutenus par des gammes savantes. Les langues rouges s'allongeaient avec des gourmandises de flamme, et les boudins noirs, dans le clair des saucisses, mettaient les ténèbres d'une indigestion formidable. J'avais peint; n'est-ce pas? la gloutonnerie du réveillon, l'heure de minuit donnée à la mangeaille, la goinfiserie des estomacs vides par les contiques. En haut une grande dinde montrait sa poitrine blanche, marbrée, sous la peau, des taches noires des truffes. C'était barbare et superbe, quelque chose comme un ventre aperçu dans une gloire, mais avec une cruauté de touche, un emportement de railleries tels que la foule s'attrouva devant la vitrine, inquiétée par cet étalage qui flambait si rudement. Quand ma tante Lisa revint de la cuisine, elle eut peur, s'imaginant que j'avais mis le feu aux graisses de la boutique. La dinde, surtout, lui parut si indécente, qu'elle me flanqua à la porte, pendant qu'Auguste rétablissait les choses, étalant sa bêtise. Jamais ces brutes ne comprendront le langage d'une tache rouge mise à côté d'une tache grise. . . N'importe, c'est mon chef-d'œuvre. Je n'ai jamais rien fait de mieux.

(340-41)

Claude's enthusiasm for the effects of light and color on the vegetables leads him to consider the whole "quartier des Halles" as a sea in the morning light. As such Claude expresses admir-

ation for one of the favorite subjects of the impressionist artists, water:

Claude était monté debout sur le banc d'enthousiasme. Il força son compagnon à admirer le jour se levant sur les légumes. C'était une mer. Elle s'étendait de la pointe Eustache à la rue des Halles, entre les deux groupes de pavillons. Et aux deux bouts, dans les deux carrefours, le flot grandissait encore, les légumes submergeaient les pavés. Le jour se levait lentement, d'un gris très doux, lavant toutes choses d'une teinte claire d'aquarelle. Ces tas moutonnants, comme des flots presses, ce fleuve de verdure qui semblait couler dans l'encaissement de la chaussée, pareil à la débacle des pluies d'automne, prenaient des ombres délicates et perlées, des violets attendris, des roses teintées de lait, des verts noyés dans des jaunes, toutes les pâleurs qui font du ciel une soie changeante au lever du soleil. (45)

Claude, as did the impressionists, admired the simple and the everyday. In the following example Claude expresses his preference for
 erence for veal lungs to Greek goddesses:

Vers le soir, entre quatre et cinq heures, Cadine et Marjolin étaient sûrs de rencontrer Claude à la vente en gras des mous de boeuf. Il était là, au milieu des voitures des tripiers accolées aux trottoirs, dans la foule des hommes en bourgerons bleus et en tabliers blancs, bousculés, les oreilles cassées par les offres faites à voix haute; mais il ne sentait pas même les coups de coude, il demeurait en extase en face des grands mous pendus aux crocs de la crèche. Il expliqua souvent à Cadine et à Marjolin que rien n'était plus beau. Les mous étaient d'un rose tendre, s'accroissant peu à peu, borde, en bas, de carmin vif, et il les disait en satin moiré, ne trouvant pas de mot pour peindre cette douceur soyeuse, ces longues allées fraîches, ces chairs légères qui retombaient à larges plis, comme des jupes accrochées de danseuses. Il parlait de gaze, de dentelle laissant voir la hanche d'une jolie femme. Quand un coup de soleil, tombant sur les grands mous, leur mettait une ceinture d'or, Claude pensait, était plus heureux que s'il eût vu défilier les nudités des déesses grecques et les robes de brocart des chatelaines romantiques. (298-99)

Claude's preoccupation with light and color and their effect on

what in many instances appears to be water, as well as his coloring technique and his love for everyday reality, announces the impressionistic school of art in Le Ventre de Paris. In the following scene Claude announces a new art, which, although not given a name, is very clearly impressionistic art:

Il rêva longtemps un tableau colossal. Cadine et Marjolin s'aimant au milieu des Halles Centrales, dans les légumes, dans la mares, dans la viande; il les aurait assis sur leur lit de nourriture, les bras à la taille, échangeant le baiser idyllique. Et il voyait là un manifeste artistique, le positivisme de l'art, l'art moderne, tout expérimentale et tout matérialiste; il y voyait encore une satire de la peinture à idées, un soufflet donné aux vieilles écoles. . . il annonçait un art original qu'il sentait venir. (298-99)

Claude further demonstrated his enthusiasm for the new art by clearly showing his preference for Les Halles to the Eglise Saint-Eustache. Les Halles becomes, in effect, the new church; it is there that the new art will grow and develop:

En passant devant la rue de la Roule, il avait regardé de part et d'autre le portail latéral de Saint-Eustache, qu'on voit de loin par-dessous le hanger géant d'une rue couverte des Halles. Il y revenait sans cesse, voulait y trouver un symbole. C'est une curieuse rencontre, disait-il, ce bout d'église encadré sous cette avenue de fonte. . . Ceci tuera cela, le fer tuera la pierre et les temps sont proches. Est-ce que vous croyez au hasard, vous, Florent? Je m'imagine que le besoin de l'alignement n'a pas seul mis de cette façon une rosace de Saint-Eustache au beau milieu des Halles Centrales. Voyez-vous, il y a là tout un manifeste, c'est l'art moderne, le réalisme, le naturalisme, comme vous voudrez l'appeler, qui a grandi en face de l'art ancien. Cette église est d'une architecture batarde, d'ailleurs, le Moyen Age y agonise et la Renaissance y balbutie. Avez-vous remarqué quelles églises on nous bâtit aujourd'hui? Ça ressemble à tout ce qu'on veut, à des bibliothèques, à des observatoires, à des pigeonnières, à des casernes; mais sûrement personne n'est convaincu que le bon Dieu demeure là-dedans. Les maçons du bon lieu sont morts,

la grande sagesse serait de ne plus construire ces laides carcasses de pierre, où nous n'avons personne à loger. Depuis le commencement du siècle, on n'a bâti qu'un seul monument original, un monument qui ne soit copié nulle part, qui ait poussé naturellement dans le sol de l'époque; ce sont les Halles Centrales, entendez-vous, Florent, une oeuvre de crâne, allez, et qui n'est encore qu'une révélation timide du vingtième siècle. C'est pourquoi Saint-Eustache est là-bas avec sa rosace, vide de son peuple dévot, tandis que les Halles s'élargissent à côté, toute bourdonnantes de vie. Voilà ce que je vois, mon brave! (310)

Claude Lantier is then without question, an impressionistic artist. The concept of art expressed by Claude demonstrates clearly that Zola fully understood not only the stylistics of impressionism as was demonstrated in the first two sections of this chapter, but also the impressionistic aesthetic.

CONCLUSION

The aesthetic phenomena of literary naturalism and artistic impressionism are then, it can be argued, synonymous. Both of these movements in the creative arts flourished in France during the decade 1870-1880. It is a decade traditionally considered by art historians as characterized by the impressionistic aesthetic; at the same time it is considered by literary historians as characterized by the naturalistic aesthetic. As such the decade 1870-1880 appears at the outset as an historical period characterized by two equally important and distinct movements in the creative arts. As has been demonstrated in this thesis the decade 1870-1880 is characterized by only one aesthetic, that of impressionism. The apparent aesthetic contradiction moreover results in the creation of an eternal moment in the creative arts. It is an eternal moment in the creative arts in that both the impressionistic artists and Emile Zola utilized in the creation of art the impressionistic aesthetic and demonstrated that such an aesthetic was a valid base for the creation of art.

Stylistically, literary naturalism and artistic impressionism are also synonymous. The technique utilized by Emile Zola to represent verbally the reality he observed and documented is wholly that technique which was utilized by the principal artists of impressionism to refashion reality aesthetically. It is a

technique which in fact overrides Emile Zola's naturalistic thesis, a thesis founded on the desire to represent reality objectively without the subjective intervention of the author either directly or through the technique utilized in composition. The naturalistic thesis of Emile Zola is however overridden in a large part by the highly subjective impressionistic technique which Zola utilized as a means of aesthetically refashioning reality. It is an identical technique which was recognized by Zola in impressionistic art, a technique which Zola acclaimed throughout the decade during which impressionism fought the traditional academy jury. Zola, in praising the impressionists' technique, severely criticized the reality represented therein as naive, optimistic and idealized. Impressionism, in short, became the scapegoat of the generation of 1870, a generation which had initially acclaimed the art of impressionism but which in the 1870's would or could no longer accept sensationalism as a basis for art. The material prosperity of the early years of the Third Republic resulted in a general societal hysteria, a hysteria of self congratulation induced by the significant technical and scientific accomplishments of a generation innodated with scientism and the scientific method. It was a society which acclaimed the pursuit of objective truth as its primary objective. The purely aesthetic objective of impressionism had in short been supplanted by a didactic objective; an objective which was most significantly represented by the prose productions of Emile Zola. That society did not, however, in any instance,

reject the impressionistic technique which was utilized by Zola to accomplish his naturalistic objective.

Just as the art of impressionism had been the scapegoat of the generation of 1870, so did naturalism become the scapegoat of the generation of 1880. That society, which had ten years earlier acclaimed Zola and his naturalistic thesis, reacted in 1880 adversely to the materialistic and scientific philosophy of naturalism. Hauser remarks:

The curious thing was that at a time when naturalism already seemed to have won the day it was attacked with such bitterness. What was it that people would not forgive in naturalism or pretended not to be able to forgive. Naturalism it was asserted was an delicate, indecent and obscene art, the expression of an insipid materialistic philosophy, the instrument of a clumsy heavy-handed democratic propaganda, a collection of boring trivia, and vulgar banalities, a representation of reality which in its portrayal of society described only the wild, ravenous, undisciplined animal in man and only his works of destruction--the dissolution of human relationships, the undermining of the family, the nation and religion, in short, it was destructive, unnatural, and hostile to life.¹¹⁵

Naturalism was then denied existence by the very group which had ten years earlier acclaimed it as the fullest representation of that society's materialistic objectives. Yet just as the principal critics of impressionistic art had not denied or criticized the impressionistic technique so the critics of naturalism did not deny or criticize the technique of naturalism. In both instances the technique utilized is identical--it is the impressionistic technique. In both instances it was not found unsuitable for the creation of art, even though the ideologies expressed utilizing this technique were criticized

¹¹⁵Hauser, p. 882.

severely. It is a technique which was subsequently adopted and utilized by the principal symbolist poets, who accepted neither the impressionistic nor the naturalistic ideology, but at the same time utilized their technique of composition. Hauser underlines this point as follows:

Symbolism with its optical and accoustic effects, as well as the mixing and combining of different sense data and the reciprocal action between the various art forms, above all, what Mallarme understood by the "reconquest from music of the property of poetry", is impressionistic.¹¹⁶

The symbolists at the same time developed to their highest level the figurative techniques that impressionism utilized as a basis of description, primarily the metaphor.

Symbolism represents the final result of the development which began with romanticism, that is the discovery of the metaphor as the germ cell of poetry and which led to the richness of impressionistic imagery.¹¹⁷

A preoccupation with the momentary quality of reality was similarly adopted by the symbolist poets, primarily Mallarme. It is the result of the prevalent negativism of the generation out of which symbolism emerged. This negativism produced a societal attitude that is not unlike that which was produced in the late eighteenth and early nineteenth centuries in France by the final impact of the Enlightenment. In other words, the dominant negativism of the generation of Emile Zola and that of the generation of the French Revolution produced in the following generations an exaggerated idealism or romanticism. Hauser states:

¹¹⁶Ibid., p. 896.

¹¹⁷Ibid., p. 896.

The mood of crisis leads to a renewal of the idealistic and mystical trends and produces a reaction against the prevailing pessimism, a strong tide of faith. It is only in the course of this development that impressionism looses its connection with naturalism and becomes transformed, especially in literature, into a new romanticism.¹¹⁸

The romanticism of which Hauser speaks is unquestionably symbolism. Whereas the romantic poets of the early years of the nineteenth century, when confronted with situations endangering their idealized conception of reality, sought refuge in physical movement or flight, in an attempt to confront a significant past moment in their existence, the symbolists sought refuge in the moment itself. It is a type of internal movement. The flight into the moment of the symbolists when represented poetically represents a non-discursive representation of reality. It is a voyage into the unknown and the pure. The sensual moment of the impressionists was thereby transformed into the moment of poetic creation which serves as the key to a non-discursive and pure realm beyond the scope of sensual evidence and experimentation. In so doing the symbolist poets elevated the figurative language of impressionism to its highest level in that the metaphor had been liberated from an obligation to represent reality discursively. Hauser states

Mallarmé's generation discovered the difference between symbol and allegory and made symbolism as a poetic style the conscious aim of its endeavors. It recognized even though it was not always able to give expression to its insight that allegory is nothing but the translation of an abstract idea into the form of a concrete image, whereby the idea continues to a certain extent to be independent of its metaphorical expression and

¹¹⁸ Ibid... p. 167

could also be expressed in another form, whereas the symbol brings the idea and the image into an invisible unity, so that the transformation of the image also implies the metamorphosis of the idea. In short, the content of a symbol cannot be translated into any other form, but a symbol can, on the other hand, be interpreted in various ways and this variability of the interpretation, the apparent inexhaustibility of the meaning of the symbol, is its most essential characteristic.¹¹⁹

What Mallarmé and the symbolist poets had done was to remove the cathedral from Monet's canvas. Monet's canvas is then no longer an allegorical representation of reality. When the cathedral is taken away there remains a type of residue which was in fact the principal material of both impressionism and symbolism. Impressionism, however, needed the discursive cathedral. Mallarmé, on the other hand, was carried into the realm of the impressionistic residue without the discursive cathedral. Allegorical interpretation was then no longer possible. To the symbolist poets the impressionistic residue was purified language. "The poet must," as Mallarmé intimates, "give way to the initiative of the words"; he must allow himself to be borne along by the current of language, by the spontaneous succession of images and visions which implies that language is not only more poetic but also more philosophical than reason."¹²⁰ Language in other words is a dynamic process. The restrictions imposed by reason are identical to those imposed on the Rouen Cathedral in Monet's canvas. Yet just as the variations on an impression-

¹¹⁹Ibid., p. 897

¹²⁰Ibid., p. 196

istic allegorical motif are limitless, so too are the interpretations made possible by the dynamic process which is symbolist language. In both instances it is an identical technique.

It becomes increasingly apparent that the principles of art are valuable in the study of literature. It has been through the study of the aesthetic and stylistic principles of impressionistic art that it has been possible to determine that Emile Zola, the principal naturalistic novelist of nineteenth century France, is also an impressionistic novelist. These principles similarly provide a basis for the hypothesis that literary symbolism is also founded on the aesthetics and stylistics of artistic impressionism, an hypothesis which can only be verified by an examination of symbolist poetry using as a means of elucidation the aesthetic and stylistic principles of art that characterized that particular historical period.

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Yet beneath the veneer of honesty in Lisa is a more powerful force--the desire to maintain at all costs the air of satiety that the Second Empire has produced. Nothing will be allowed to disturb the balance and threaten the fattened bourgeoisie. It is for this reason that Lisa, discovering the flags piled in Florent's room in preparation for the insurrection, runs to the police. Her actions and the actions of the bourgeoisie of which becomes the symbol crush Florent's insurrection; a failure caused by the bourgeoisie and epigrammatically summed up by Claude Lan- tier at the close of the novel: "Quels gredins que les honnêtes gens." (502)

Zola has then succeeded in presenting both an individual and a societal type in his presentation of Lisa--one need only think of Florent--le maigre, La Normande, la belle poissonnière, la petite vieille, and other such individuals who represent societal types to realize the great number of "individual-type" treatments in the novel. These individuals who are also types are presented throughout the novel in everyday situations--they are working, gossiping, drinking, eating, all the while growing fatter and fatter. They represent collectively the crass civilization of the Second Empire. Zola remarked in this connection: "Et quel sujet vraiment moderne."⁸⁹

Le Ventre de Paris is then a complete expression of the naturalistic thesis of Emile Zola for it is a scientific analysis of a specific and carefully selected group of people who live at a certain time in history in a certain milieu; it

⁸⁹Reported in Beuchat, p. 58

9/2

is a scientific journal of carefully documented sensory observations; it is a hymn to the ordinary and the common; it is a judgement of a particular society; it is a portrait of an individual in that society and it is a portrait of that society in its entirety. It is in short a wholly naturalistic novel. Yet it is more, for it represents the principal stylistic principles of the society out of which it was created and the historical moment described therein.

CHAPTER V

LE VENTRE DE PARIS: AN IMPRESSIONISTIC NOVEL

The fundamental principle of the stylistics of impressionism is a general fragmentation of form. This conception of the form of artistic matter can be traced to the early years of the eighteenth century and the reign of Louis XV, that is, the age of the Rococo. Unlike the creative arts of the seventeenth century, the Rococo was primarily, as Sypher has demonstrated, "first of all a style of ornamentation, not basically illustrative but decorative."⁹⁰ The Rococo, without denying plasticity and design, embellished form in such a manner that within a certain geometrical rigidity, certain decorative liberties were allowed that violated the classical desire for symmetry; that is, within a defined geometrical plane asymmetry was allowed. This meant a new emphasis on the component parts of the organic whole rather than on the whole itself. It is an identical concept of form that was later adopted by the Romantics, who in rejecting the classical notion of universality with regard to content, nonetheless accepted, in many instances, classical form; that is, the subjective emotional revolt of the Romantics was in a large part expressed in classical forms. Sypher remarks in this connection: "The truth is that technically speaking there is no such

⁹⁰Wylie Sypher, Rococo to Cubism in Art and Literature (New York: Random House, 1960), p. 24

a thing as romantic art, there are only romantic artists."⁹¹

Realism, on the other hand, is a technical achievement of the nineteenth century for it represents a deliberate effort on the part of the artist to represent reality utilizing a particular and individual mode of expression. It was in fact the mode of expression that had value and not the reality represented. Flaubert once remarked:

What seems beautiful to me, what I should like to write is a book about nothing, a book dependant on nothing external, which would be held together by the strength of its style.⁹²

As such the Realism of Flaubert is essential to the development of impressionism. Both Flaubert and the impressionists, in emphasizing the common and the everyday, discovered a new form of artistic representation for the contents therein expressed. Such contents represent a natural evolution away from the perfect symmetry and wholeness of classical art in that the component parts represent the whole without the whole being present. That is, realism and impressionism in representing only the characteristic components of the whole represent the whole without the the geometric symmetry required by the classical artists to achieve the same purpose.

The form of artistic representation utilized by the impressionists was dictated by their almost exaggerated emphasis on light and color. Moser remarks in this connection:

Jamais peinture n'a connu une pareille féerie de la couleur. L'impressionisme pictural est un hymne à la couleur qui finira par exclure du tableau toute autre

⁹¹Ibid., p. 70.

⁹² Reported by Sypher, p. 74.

préoccupation que celle de la lumière du soleil,
décomposé en mille points colorés et radieux."⁹³

By using light, the impressionists destroyed not only perspective in the classical sense but also line; yet in this reduction through light they gave the illusion of outlining forms by juxtaposing color spots on the surface of a canvas.

Moser states:

Ils ne tracent plus la forme, mais ils font semblant de la tracer en la suggérant par des taches ou des points colorés qui ne ressemblent nullement à cette forme mais qui, à distance, l'évoquent. . . Ils dissolvent le monde en vibrations colorées.⁹⁴

As such impressionism represents a type of double evolution in the creative arts in that as light and color are achieved, form is destroyed. The more form is destroyed, the more light and color are achieved. Moser succinctly summarizes impressionism as follows:

A la fin, il n'y a dans la peinture impressionniste plus de ligne, plus de volume, presque plus de forme. Il n'y a plus que l'image du monde privée de poids et de consistance, vibrant dans une lumière intense et éblouissante. ⁹⁵

The literature of impressionism is founded on identical principles--a fragmentation of form and an emphasis on the attainment of light and color. The general fragmentation of form of painterly impressionism is seen in the literature of impressionism as a general syntactical simplification. Just as the symmetrical and outlined forms in art have been abandoned, so in

⁹³Ruth Moser, L'Impressionnisme français (Geneve: Droz, 1952), p. 531

⁹⁴Ibid., p. 72.

⁹⁵Ibid., p. 74.

literature have been the symmetrical and reasoned sentence:

En littérature la cohérence de la phrase est brisée, le règne de l'ordre logique est aboli. La littérature de l'impressionnisme ne connaît plus guère la phrase achevée, correcte, bien assise, rythmée et équilibrée. Elle lui substitue une phrase morcelée, formée d'impressions successives qui viennent s'inscrire en elle sans lien grammatical et logique.⁹⁶

Reutersvard underlines this point when he states:

Just as there is not a previously arranged mixture of colors in art, so there is no logical construction of the sentence in literature.⁹⁷

In order to understand better the precise nature of the impressionistic sentence it is necessary to study in detail each of the major component parts of such a construction, beginning with the most fundamental element of the impressionistic sentence, the noun. The impressionistic sentence is characterized by an abundance of substantives placed in positions of importance. This position is dictated in a large part by the essentially descriptive nature of impressionism. In the pursuit of the momentary and the unique, the impressionist suspends the movement of fluid reality, as does the naturalist, in an attempt to analyze in detail and describe the particular qualities of a unique moment in the perpetuum of time. The result is a sentence primarily nominal in character, a sentence which is characterized by an abundance of commas, semi-colons, and conjunctions in an effort to describe every detail. In the following paragraph

⁹⁶ Ibid., p. 243.

⁹⁷ Reutersvard, p. 275.

containing 325 words and composed of 10 nominal sentences joined by "puis", "d'abord", "il y avait", "ensuite", "il y avait encore", and "enfin", there are 59 commas, 7 semi-colons, 1 colon and 85 nouns. The grammatical pattern utilized by Zola in the description of the Quenu charcuterie is not without order. Rather, there is a logical arrangement of "d'abord", "il y avait", "ensuite", "il y avait encore", and "enfin". This sequence is a consistent pattern utilized by Zola in Le Ventre de Paris, a pattern which presents a comprehensive description of a particular reality, in this instance, the Quenu charcuterie.

Puis, dans ce cadre aimable, l'étalage montait. Il était posé sur un lit de fines rognures de papier bleu; par endroits, des feuilles de fougère, délicatement rangées, changeaient certaines assiettes en bouquets entourés de verdure. C'était un monde de bonnes choses; de choses fondantes, de choses grasses. D'abord, tout en bas, contre la glace, il y avait une rangée de pots de moutarde. Les jambonneaux désossés venaient au-dessus, avec leur bonne figure ronde, jaune de chapelure, leur manche terminé par un pampon vert. Ensuite arrivaient les grands plats: les langues fourrées de Strasbourg, rouges et vernies, saignantes à côté de la pâleur des saucisses et des pieds de cochon; les boudins, noirs, roulés comme des couleuvres bonnes filles; les andouilles, empliées deux à deux, crevant de santé; les saucissons, pareils à des échines de chancre, dans leurs chapes d'argent; les pâtés, tout chauds, portant les petits drapeaux de leurs étiquettes; les gros jambons, les grosses pièces de veau et de porc, glacées, et dont la gelée avait des limpidités au fond desquelles dormaient des viandes et des hachis, dans des laos de graisse figée. Entre les assiettes, entre le plat, sur un lit de rognures bleues, se trouvaient jetées des bocaux d'aschards, de coulis, de truffes conservées, des terrines de foies gras, des boîtes moirées de thon, et de sardines. Une caisse de fromages laitiers, et une autre caisse, pleine d'escargots bourrés de beurre persillé, étaient posées aux deux coins, négligemment. Enfin, tout en haut, tombant d'une barre à dents de loup, des colliers de saucisses, de saucissons, de cervelas, pendaient, symétriques, semblables à des cordons et à des glands de teintures riches; tandis que, derrière, des

lambeaux de crépine mettaient leur dentelle, leur fond de guipure blanche et charnue. Et là, sur le dernier gradin de cette chapelle de ventre, au milieu des bouts de la crépine entre deux bouquets de glaieuls pourpres, le reposoir se couronnait d'un aquarium carré, garni de rocaille, où deux poissons rouges nageaient, continuellement. (16-63)

Equally important to the impressionistic sentence is the descriptive adjective, particularly the adjective of color, which makes the representation of the object described more precise in that it is given the particular characteristics of a specific moment of color associated with an object in a particular milieu. In the following description of the cabbages piled in the street, the adjectives of color and nouns almost inhibit the sentence from flowing freely, that is, the description piles up and the sentence appears as a chain of substantives and adjectives of color. This piling up is considered by Moser as an important characteristic of the impressionistic sentence: "Les couleurs et les choses se pressent dans cette prose, gonflent la phrase, la tendent et souvent l'empêchent d'avancer."⁹⁸

Au carrefour de la rue des Halles, les choux faisaient des montagnes; les énormes choux blancs, serrés et durs comme des boulets de métal pale; les choux frisés, dont les grandes feuilles ressemblaient à des vasques de bronze; les choux rouges, que l'aube changeaient en des floraisons superbes, liés de vin, avec des neutresses de carmin et de pourpre sombre. (46)

This piling up of substantives and adjectives of color is seen more clearly in the following description of the "pavilion de

⁹⁸Moser, p. 121.

de la marée":

Pêle-mêle, au hasard du coup de filet, les algues profondes, où dort la vie mystérieuses des grandes eaux, avaient tout livré; les cabillauds, les aigrefins, les carrelets, les plies, les limandes, bêtes communes d'un gris sale, aux taches blanchâtres; les congres, ces grosses couleuvres d'un bleu de vase, aux minces yeux noirs, si gluantes qu'elles semblent ramper, vivantes encore; les raies élargies, à ventre pale bordé de rouge tendre, dont les dos superbes, allongeant les neouds saillants de l'échine, se marbrent, jusqu'aux baleines tendues des nageoires, de plaques de cinabre coupées par des zébrures de bronze florentin, d'une bigarrure assombrie de crapaud et de fleur malsaine; les chiens de mer, horribles, avec leurs têtes rondes, leurs courtes ailes de chauves-souris charnues, monstres qui doivent garder de leurs abois les trésors des grottes marines. Puis, venaient les beaux poissons, isolés un sur chaque plateau d'osier; les saumons, d'argent guilloché, dont chaque écaille semble un coup de burin dans le poli de métal; les mulots, d'écailles plus fortes, de ciselures plus grossières; les grands turbots, les grandes barbures, d'un grain serré et blanc comme du lait caillé; les thons, lissés et vernis, pareilles à des sacs de cuir noirâtre; les bars arrondis, ouvrant une bouche énorme, faisant songer à quelque âme trop grasse, rendue à pleine gorge, dans la stupefaction de l'agonie. Et de toutes parts, les soles, par paires, grises ou blondes, pullulaient; les équilles minces, raidies, ressemblaient à des rognures d'étain; les harengs, légèrement tordus, montraient tous, sur leurs robes lamées, la meurtrissure de leurs ouïes saignantes; les dorades grasses se teintaient d'une pointe de carmin, tandis que les maquereaux, dorés, le dos strié de brunissures verdâtres, faisaient luire la nacre changeante de leurs flancs, et que les grondins roses, à ventres blancs, les têtes rangées au centre des mannes, les queues rayonnantes, épanouissaient d'étranges floraisons, panachées de blanc de perle et de vermillon vif. Il y avait encore des rougets de roche, à la chair exquise, du rouge enlumine des cyprins, des caisses de merlans, aux reflets d'opale, des paniers d'éperlans, de petits paniers propres, jolis comme des paniers de fraises, qui laissaient échapper une odeur puissante de violette.

(165-67)

In addition to what may be considered a normal grammatical use of the adjective of color, that is after the noun it modifies, the impressionist word artist utilizes color adjectives in a manner

particular to his primary objective, that is, to paint light and color by fragmenting form. In the impressionistic sentence adjectives of color are occasionally given positions of such importance that they eclipse the noun they modify, that is, the color becomes more important than the object to which it belongs. This effect is achieved in three ways: 1) by changing the position of the adjective of color from its normal post-nominal position. 2) substantizing the adjective 3) replacing the adjective by an abstract substantive of quality.

By changing the position of the adjective of color from its normal post-nominal position, the impressionistic word artist thereby achieves a strong sense of color in that the eye perceives the color of the object before the object is perceived. Moser underlines this point as follows:

L'adjectif qui précède le substantif contre la règle traduit toujours une sensation plus forte que la pensée logique; l'oeil aperçoit la forme et la couleur avant de les attribuer à l'objet auquel elles appartiennent.⁹⁹

The following example illustrates this point:

Un bec de gaz, au sortir d'une nappe d'ombre, éclairait les clous d'un soulier, la manche bleue d'une blouse (instead of "la manche d'une blouse bleue"); le bout d'une casquette, entrevus dans cette floraison énorme des bouquets rouges des carottes (instead of "des bouquets de carottes rouges"), des bouquets blancs de navets (instead of "des bouquets de navets blancs"), des légumes débordantes des pois et des choux. (5-6)

An equally strong sense of color is produced by substantizing the adjective of color as in the following example:

⁹⁹Ibid., p. 104.

Et le vernis mordoré d'un panier d'oignons, le rouge saignant d'un tas de tomates, l'effacement jaunâtre d'un lot de concombres, le violet sombre d'une grappe d'aubergines, ça et là, s'allumaient; pendant que de gros radis noirs, rangés en nappes de deuil, laissaient encore quelque trous de ténèbres, au milieu des joies virbrantes du réveil. (47)

Or in the following descriptions of the fish in the "pavilion de la marée" in the sunlight and the vegetables covering the sidewalks in the "quartier des Halles":

Une barre de soleil, tombant du haut vitrage de la rue couverte, vint allumer ces couleurs précieuses, lavées et attendries par la vague, irisées et fondues dans les tons de chair des coquillages, l'opale des merlans, la nacre des macquereaux, l'or des rougets, la robe lamée des harengs, les grandes pièces d'argenterie des saumons. (167)

On ne voyait encore, dans la clarté brusque et tournante des lanternes, que l'épanouissement d'un paquet d'artichauts, les verts délicats des salades, le corail rose des carottes, l'ivoire mat des navets; et ces éclairs de couleur intenses filaient le long des tas, avec des lanternes. (25)

The impressionistic word artist can also produce a strong sensation of color by replacing the adjective of color by an abstract substantive of quality as in the following example:

C'était une mer. Elle s'étendait de la pointe Saint-Bustache à la rue des Halles, entre les deux groupes de pavillons. Et aux deux bouts, dans les deux carrefours le flot grandissait encore; les légumes submergeaient les pavés. . . ces tas montonnants comme des flots pressés, ce fleuve de verdure qui semblait couler dans l'encaissement de la chaussée, pareil à la débacle des plines d'automne, prenaient des ombres délicates et perlées, des violets attendris, des roses teintées de lait, des verts noyés dans des jaunes, toutes les valeurs qui font du ciel une sole changeante au lever du soleil. (45)

Utilizing the preceding descriptive techniques, that is, changing the position of the adjective of color, substantizing the color adjective, and replacing the color adjective by an

abstract substantive of color, the impressionist word artist places on the page, in much the same manner as the painterly impressionist places on the canvas, distinct and unblended dots of color, thereby producing a strong sense of color. These techniques are in fact viewed by Hatzfeld as the main descriptive technique utilized by Zola in Le Ventre de Paris.¹⁰⁰

In addition to the adjectival transformations carried out in the preceding ways, the impressionist artist also alters the adjective of color by the addition of the suffix "atre". This suffix used repeatedly in Le Ventre de Paris evokes a color that could only have been produced on a specific object at a specific time in a specific geographical location. It evokes, in short, a totally impressionistic color. The following scene takes place in the dimly lit poultry storage area beneath Les Halles:

Le grillage de la resserie était tout poussiéreux, tendu de toiles d'araignées, à ce point qu'il semblait garni de stores gris; l'urine des lapins rongait les panneaux du bas; la fiente de la volaille tachait les planches d'ecolaboussures blanchâtres. Mais Lisa ne voulait pas desobliger Marjolin en montrant davantage son dégoût. (325-26)

In the following scene Les Halles are described as "greenish grey" as they emerge from the shadows:

Et Florent regardait les grandes Halles sortir de l'ombre, qu'il les avait vues, allongeant à l'infini leurs palais à jour. Elles se solidifiaient, d'un gris verdâtre, plus géantes encore, avec leur mature prodigieuse, supportant les nappes sans fin de leurs toits. (44)

Not only is the "atre" suffix utilized to describe objects but also people, as in the following description given by Claude

¹⁰⁰Hatzfeld, p. 173

Lantier of Marjolin and Cadine:

Il (Marjolin) connaissait les moindres recoins des Halles, les aimait d'une tendresse de fils, vivait avec des agilités d'écureuil, au milieu de cette forêt de fonte. Ils (Marjolin and Cadine) faisaient un joli couple, lui, et cette geuse de Cadine que la mère Chant-messe avait ramassé un soir au coin de l'ancien marché des innocents. Lui était splendide, ce grand bête, doré comme un Reubens, avec un duvet roussâtre qui accrochait le jour. (43)

In addition to the abundance of substantives and adjectives, particularly those of color, the impressionistic sentence is characterized by the almost total absence of verbs from positions of importance. The verb is usually relegated to a clause or used as an auxiliary. It is the substantives and the adjectives that dominate the impressionistic sentence. Hatzfeld has called this type of sentence a "color spot without verbal harmonization"¹⁰¹ Ruth Moser also underlines this point as follows:

Dans la phrase impressionniste il n'y a aucun verbe principal. . . Il en résulte un mouvement brisé de la phrase, privée de son lien principal, du verbe. Sans verbe, il n'y a pas d'élan rythmé, il n'y a pas de continuité.¹⁰²

Moser further explains:

Cette méfiance à l'égard du verbe est une des marques du style impressionniste.¹⁰³

The relative unimportance of verbs in the impressionistic sentence is the result of the inherent nature of impressionism, a descriptive art and not a narrative art. Utilizing a scientific eye the impressionist suspends momentarily the motion of time

¹⁰¹ Ibid., p. 173.

¹⁰² Moser, p. 126.

¹⁰³ Ibid., p. 244.

and thereafter analyzes in detail the moment of reality held in suspension. Moser remarks:

La phrase impressionniste se compose de substantifs juxtaposés, déterminés soit par des adjectifs verbaux ou des compléments de noms. Cela suffit, l'essentiel est dit, un verbe n'ajouterait rien de plus, n'aurait qu'une fonction logique et syntaxique à remplir; terminer la pensée, la pensée qui s'ébauche, achever la phrase.¹⁰⁴

Moser's remarks are further substantiated by Wartburg in comparing the general characteristics of the French and German languages, particularly the verb:

La catégorie des mots qui marque surtout les transformations, le devenir, l'activité, est le verbe. Or, le rôle du verbe est bien plus réduit en français qu'en allemand. D'abord, le verbe français a souvent quelque chose de plus abstrait, de moins nuancé, de moins précis que le verbe allemand. On s'en apercevra facilement quand on se trouve dans la nécessité de traduire un texte allemand. Il faut dire "aller à cheval", "aller en voiture", "aller à pied", pour "reiten", "fahren", "gehen"; autrement dit la différence entre ces trois manières de locomotion est exprimée par des substantifs. Pour "stehen" "sitzen", and "liegen" le français se sert du verbe incolore "être" avec un adjectif ou un adverbe (debout, assis, couché). Du reste il n'en a pas toujours été ainsi. L'ancien français disait "ester", "seoir", "gesir". Il serait facile de multiplier ces exemples pour opposer la richesse verbal de l'ancien français à la pauvreté du français moderne.¹⁰⁵

There was then a general evolution away from the essentially verbal style of old French towards a more nominal style, an evolution which can be observed clearly by comparing the essentially verbal structure of much Renaissance and Classical literature to the more nominal literature of the late eighteenth and nine-

¹⁰⁴ Ibid., p. 126

¹⁰⁵ W. V. Wartburg, Evolution et structure de la langue française (Leipzig: Teubner, 1934), pp. 227-228.

teenth centuries in France. The most noticeable stages in this evolution towards nominalism can be seen in the prose productions of Rousseau, Chateaubriand, Balzac, and Flaubert. Wartburg substantiates this point as follows:

Cette tendance à exprimer les événements et les actions par des ~~des~~ substantifs plutôt que par des verbes s'est particulièrement accentuée au courant du dix-neuvième siècle.¹⁰⁶

This evolution from an essentially verbal style to an essentially nominal style reached a high point of development in the novels of Emile Zola, particularly Le Ventre de Paris. As such Zola was aided in achieving his naturalistic objectives. Wartburg remarks:

On a souvent étudié cette transformation de la phrase moderne (c'est-à-dire nominale) et l'on a constaté qu'elle devient particulièrement fréquente chez les naturalistes. Cela n'est pas nous étonner, car les naturalistes cherchent à donner une vision aussi nette que possible des objets. On peut puiser chez eux à pleines mains: "Sur les deux trottoirs c'était une hâte de pas, des bras ballants, une hâte sans fin. Il y eût une panique folle, un galop de bétail, une fuite éperdue dans la boue."¹⁰⁷

Zola was, at the same time, aided in achieving his impressionistic objective as can be observed in the following examples from Le Ventre de Paris:

Sur le carreau de la rue Rambuteau il y avait des tas gigantesques de choux-fleurs, rangés en piles comme des boulets, avec une régularité surprenante. Les chaires blanches et tendres des choux s'épanouissaient, par-
eilles à d'énormes roses, au milieu des grosses feuilles vertes, et les tas ressemblaient à des bouquets de mar-
lée, alignés dans des jardinières colossales. (31)

¹⁰⁶ Ibid., p. 228.

¹⁰⁷ Ibid., pp. 228-229.

Entre les quatre haies, le long du potager, le soleil de mai avait comme une pamoison de tiédeur, un silence plein d'un bourdonnement d'insectes, une somnolence d'enfantement heureux. A certain craquements, à certain soupirs légers, il semblait qu'on entendît naître et pousser les légumes. Les carrés d'épinards et d'oseille, les bandes de radis, de navets et de choux, étalaient leurs nappes régulières, leur terreau noir, verdi par les panaches des feuilles. Plus loin, les rigoles de salades, les oignons, les poireaux, les céleris, alignés, plantés au cordeau, semblaient des soldats de plomb à la parade. (343-44)

The verbs contained in the above descriptions do not in any instance carry the eye of the reader outside a very limited geographical area; in the first example, "le carreau de la rue Rambuteau," in the second example Madame Francois's market garden. They are static verbs. Any movement which occurs is contained within the suspended moment analyzed by the author. Just as the impressionistic canvas seems to be alive with movement, so too does the moment described by the literary impressionist. Yet it is a restricted movement in that it is limited to only one moment. As such the moment is represented as distinctly different from all other moments in the perpetuum of time, that is, an illusion of movement is portrayed when in reality no movement occurs. What appears to be movement is in most instances an illusion of movement created by the vibrating dots of color bathed in light. The verb "s'épanouir", for example, is utilized by Zola in describing the cabbages on the "carreau de la rue Rambuteau". The movement implied by the use of such a reflexive verb, however, does not take place. Yet to the observer there is an illusion of movement created by the effect of light and color, an illusion of movement produced by chromatic fusion

on the observer's retina. A similar effect is achieved in the following sentence taken from the above description of Madame Francois's garden: "A certain craquements, à certain soupîrs légers, il semblait qu'on entendît naître et pousser les légumes." The movement inherent in the verbs "naître" and "pousser" does not occur. It is an illusion of movement produced by the fragmentation of form through light. Similarly there is no movement produced or associated with the verb "étaier" in the following sentence: "Les carrés d'épinards, et d'oseille, les bandes de radis, de navets, de carottes, les grands plants de pommes de terre et de choux, étaient leurs nappes régulières, leur terreau noir, verd par les panaches des feuilles." The verb "étaier" in the preceding sentence is static. It is, in short, a verb with a wholly nominal or descriptive function. The same is true of the verb "il y avait" in the following sentence: "Sur le carreau de la rue Rambuteau il y avait des tas gigantesques de choux-fleurs, rangés en piles comme des boulets, avec une régularité surprenante." The impersonal verb "il y a" in this instance is followed by the substantive "des tas" which grammatically serves as the direct object. Logically "des tas" appears as the subject. Alfred Ewert underlines this point when he states:

"Il y a des hommes" is felt to be logically on the same footing as "des hommes existent", that is, there are men.¹⁰⁸

"Il y a" thereby becomes a positing verb, that is, a verb in-

¹⁰⁸ Alfred Ewert, The French Language (New York: McMillan, 1938), p. 236.

dicating not the movement of a particular reality but only its existence.

The description given above of Madame Francois's market garden illustrates well a fundamental use of verbs in the impressionistic sentence, that is, impressionistic verbs serve not a narrative function but a descriptive function. As such the majority of the verbs in Le Ventre de Paris are in the imperfect tense, the principal tense of French Realism. It is in fact the dominant tense of French prose in the second half of the nineteenth century, a tense whose descriptive capabilities were fully realized by Gustave Flaubert and which thereafter became a literary common place in French prose. The imperfect tense is of particular value to the impressionist literary artist, who having suspended the motion of fluid reality utilized description as a means of representing comprehensively a particular moment. In other words, as narrative progression is subordinated to description the particular characteristics of a rigidly defined moment are fully represented in an effort to differentiate one moment from all other moments in the perpetuum of time. In the following description of Lisa sunning herself in front of her charcuterie no action occurs even though the scene is constructed with sixteen verbs. Fifteen of these verbs are in the imperfect tense. (In the clause "des personnes qui vivent d'ordinaire dans les graisses" the present tense of the verb "vivre" followed by "d'ordinaire" has the same value as an imperfect tense.) They are verbs which posit, evoke,

and describe, verbs which are devoid of all narrative qualities. They are in short, impressionistic verbs:

Elle mettait un bonheur de plus, une plénitude solide et heureuse, au milieu de toutes ces gaietés grasses. C'était une belle femme. Elle tenait la largeur de la porte, point trop grasse pourtant, forte de la gorge, dans la maturité de la trentaine. Elle venait de se lever, et déjà ses cheveux, lissés, collés et comme vernis, lui descendaient en petits bandeaux, plats sur les tempes. Cela la rendait très propre. Sa chair paisible avait cette blancheur transparente, cette peau fine et rosée des personnes qui vivent d'ordinaire dans les graisses et les viandes crues. Elle était sérieuse, plutôt, très calme et très lente, s'égayant du regard, les lèvres graves. Son col de linge empesé bridant sur son cou, ses manches blanches qui lui montaient jusqu'aux coudes, son tablier blanc cachant la point de ses souliers, se laissaient voir que des bouts de sa robe de cachemire noir, les épaules rondes, le corsage plein, dont le corset tenait l'étoffe, extrêmement. Dans tout ce blanc, le soleil brûlait. Mais, trempée de clarté, les cheveux bleus, la chair rose, les manches et la jupe éclatantes, elle ne clignait pas les paupières, elle prenait en toute tranquillité béate son bain de lumière matinale, les yeux doux, riant aux Halles débordantes. Elle avait un air de grande honnêteté. (63-64)

In addition to the comprehensive representation of a particular moment by the impressionistic use of nouns, verbs and adjectives, the impressionistic literary artist further represented one particular moment as unique by the use of figurative language, that is the simile and the metaphor. Just as nouns, verbs and adjectives are utilized in a particular manner by the impressionist, so too are similes and metaphors. The impressionistic simile, as do all similes, helps to make a particular representation more precise by providing a basis for comparison. The impressionistic simile however, is a more highly perfected simile in that the reality which serves as a

basis for comparison is evoked in an impressionistic manner, as in the following example:

Sur le carreau, à droite et à gauche, des femmes assises avaient devant elles des corbeilles carrées, pleines de bottes de roses, de violettes, de dahlias, de marguerites. Les bottes s'assombrissaient, pareilles à des taches de sang, palissaient doucement avec des gris argentés d'une grande délicatesse. (38)

Illustrated in the above simile are all of the basic principles of the impressionistic aesthetic. The form of the roses and daisies has been fragmented by the rising sun; they are reduced to "des taches de sang". As the form of the roses is fragmented the colors become more dominant. This is accomplished by the use of the verb "palir", a verb of color in the imperfect tense, which is modified by a prepositional phrase composed of color spots--"avec des gris argentés d'une grande délicatesse." Utilizing this simile Zola has thereby fully represented the roses and daisies in a unique and transitory moment. The following similes utilized in describing the tenchs and the carp arriving in the markets are also wholly impressionistic:

On déballait les carpes du Rhin, mordorées, si belles avec leurs roussissures métalliques et dont les plaques, d'écaillés ressemblent à des émaux cloisonnés et bronzes; les tanches, sombres et magnifiques, pareilles à du cuivre rouge taché de vert-de-gris. (169)

In the following example the baskets of fish lined up on the sidewalks in the market area are compared to a school of fish:

Quand les mannes s'étalèrent Florent pût croire qu'un banc de poissons venait d'échouer là sur ce trottoir, ralant encore, avec les nacres roses, les coraux saignants, les perles laiteuses, toutes les noires, et toutes les paleurs glauques de l'océan. (165)

Just as the simile occupies an important position in the

art of the literary impressionist, so too does the metaphor. The specific nature of the metaphors utilized by Zola in Le Ventre de Paris can be traced to the historical phenomenon of artistic impressionism, which, it will be recalled, was born when Renoir, Sisley and Pissarro observed on the Seine near Argenteuil the action of sunlight on the water and the resultant decomposition of the sunlight into separate color spots. These early artists of impressionism had thus discovered a new form of artistic representation by using water as a point of departure. Just as these new artists of the 1860's had found water useful in representing their conception of reality so to did Zola in Le Ventre de Paris. Both Zola and the impressionistic artists thereby thematically underlined their principal aesthetic belief, that is, reality is composed of a series of unique moments which, like a flow of water, constantly flow on. This aesthetic belief is expressed thematically by Zola in Le Ventre de Paris by the use of metaphors which evoke water images.

Moser remarks in this connection:

L'impressionnisme est l'art de l'insaisissable; du fluide; c'est ce qui ressort non seulement de ses thèmes fluviaux et marins, mais encore de telles métaphores qui voient la matière sous le rapport de la fluidité.¹⁰⁹

In the following example not only did Zola utilize a metaphor evoking a water image but he sustained the metaphor throughout the one hundred and forty-eight words which follow the initial evocation:

¹⁰⁹Moser, p. 119.

Mais Claude était monté debout sur le banc d'enthousiasme. Il força son compagnon à admirer le jour se levant sur les légumes. O'était une mer. Elle s'étendait de la pointe Saint-Eustache à la rue des Halles, entre les deux groupes de pavillons. Et, aux deux bouts, dans les deux carrefours, le flot grandissait encore, les légumes submergeait les pavés. Le jour se levait lentement d'un gris très doux, lavant toutes choses d'une teinte claire d'aquarelle. Ces tas moutonnantes comme des flots pressés, ce fleuve de verdure qui semblait couler dans l'encaissement de la chaussée, pareil à la débacle des pluies d'automne, prenaient des ombres délicates et perlées, des violets attendries, des roses teintées de lait, des verts noyés dans les jaunes, toutes les paleurs qui font du ciel une soie changeante au lever du soleil; et, à mesure que l'incendie du matin montait en jets de flamme au fond de la rue Rambuteau, les légumes s'éveillaient davantage, sortaient du grand bleuissement trainant à terre. (45-46)

The image which is evoked by the sentence "O'étaient une mer" is sustained by the following: "le flot", "submergeait", "lavant", "aquarelle", "des flots pressés", "ce fleuve de verdure", "couler", "des pluies d'automne", "perlées", "des verts noyés", and "jets de flamme". A similar use of a water image is made by Zola to describe Florent's reaction to Les Halles as he looks out his window. In this instance the sustained metaphor is a continuation of the image evoked by the simile, "comme des mers grises":

Que de rêves il avait fait à cette hauteur, les yeux perdus sur les toitures élargies des pavillons. Le plus souvent il les voyait comme des mers grises qui lui parlaient de contrées lointaines. Par les nuits sans lune, elles s'assombrissaient, devenaient des lacs morts, des eaux noirs, empestés et croupies. Les nuits limpides les changeaient en fontaines de lumière; les rayons coulaient sur les deux étages de toits, mouillant les grandes plaques de zinc, débordant et retombant du bord des immenses vasques superposées. Les temps froids les rigidissaient, les gelaient, ainsi que des baies de Norvège où glissent des patineurs, tandis que les chaleurs de juin les endormaient d'un sommeil lourd. (454)



The following sustain the metaphorical evocation in the preceding example: "devenaient des lacs morts", "des eaux noires", "en fontaines", "coulaient", "mouillant", "débordant", "vasques", "gelaient", "des baies de Norvège".

All of the preceding parts of speech, that is, nouns, adjectives, verbs, as well as the similes and metaphors when utilized in the manner discussed above and grouped together, either in a single sentence or in a paragraph, form what may be called an impressionistic tableau. Le Ventre de Paris is composed of six main descriptive tableaux which correspond to the six main sections of the novel, chapters in which relatively little action takes place and wherein descriptive tableaux form the bulk of the novelistic material. The following is a sequential list of the descriptive tableaux and the principal narrative material in Le Ventre de Paris. Preceding each of the six major tableau groups is a succinct summary of the principal narration presented therein.

SECTION ONE: FLORENT ARRIVING AUX HALLES

Wagons arriving in Paris at 2 A.M.; Madame Francois stopping her wagon and picking up Florent from the gutter; Florent recalling his past history; Florent helping Mme Francois unload her cart; the Central Markets waiting for the sun to come up; Les Halles in the morning light; Florent seeing for the second time the Rue Montorgueil where he was earlier captured and recalling his past; description of the Central Markets mixed with Florent's recollections; description of Les Halles at 4:30 A.M.; general description of Claude Lantier; Claude and Florent walking on the Rue Pirouette; Claude describes the area; Claude and Florent drinking at M. Lebigre's; Claude and Florent encounter Alexandre; description of the sunrise in the "quartier des Halles"; Claude and Florent "faire la tour" des Halles; description of Marjolin and Cadine;

Florent has the feeling that he is surrounded by food; description of Florent's fear in seeing familiar landmarks; Florent encounters Gavard, Mlle. Saget, and Mlle. Lecoeur; Gavard recounts the recent events of Les Halles and takes Florent to the charcuterie of his brother, Quenu; exterior description of the "Charcuterie Quenu-Gradelle"; description of the products in the charcuterie; description of Lisa sunning herself in front of the butcher shop; the reunion of Florent with his brother and sister-in-law.

SECTION TWO: FLORENT JOINING THE SOCIETY OF LES HALLES

Florent's life preceding his exile--his education, his parents; Florent as a teacher; the childhood of Quenu; Uncle Gradelle's disgust for politics; Florent's involvement in the plot to overthrow the Empire; Florent's exile; Quenu moves in with Uncle Gradelle and subsequently marries Lisa; death of Gradelle; Quenu and Lisa are prosperous merchants; description of Lisa sunning in front of the charcuterie; the arrival of Florent; Lisa devises a cover story--Florent will be Lisa's cousin who is returning from America; Florent in need of a job; Gavard and his history, his hate for the government; description of Mlle. Saget; Florent refuses to be market inspector; description of Mlle. Saget, Mme Lecoeur, and La Sariette, as well as Lisa rival, la belle normande, as they try to ascertain Florent's past; description of the products in the charcuterie; Florent recounting the story of the "monsieur mange par les betes"; Florent's story is mixed with a description of the charcuterie, its owners, and its products; Florent consents to be a market inspector.

SECTION THREE: FLORENT REJECTING THE SOCIETY OF LES HALLES

Florent as "inspecteur de la maree"; description of the fish beginning with the ocean fish and then the fresh water fish; M. Verlaque explains the job to Florent; description of "la belle Normande" and her stand; Florent begins to spend his evenings at M. Lebigre's where he finds others who share his political feelings; description of M. Lebigre's cafe; description of the people who come there every night; description of Robine, Logre, Charvet, Clemence, and Rose; description of Les Halles from Florent's window; Florent's difficulties as inspector; the Mehuduin family and their history; the battle

between Florent and "la belle normande"; the incident of Mme Taboureaux's maid and the spoiled child; Florent closes "la belle normande's" booth for eight days; description of "la belle normande" and her son Muche; Muche's like for Florent; Florent teaches Muche to read and his war with "la belle poissonniere" ends; Florent bored with his job; description of the "poissons monotones"; description of the fish pavilion and its stench; Florent decides to again attempt to overthrow the Empire; Florent decides to continue giving lessons to Muche; Mlle. Saget attempts to clarify Florent's past history; the jealousies of Lisa and "la belle poissonniere"; the political discussions become more animated; Florent encourages Quenu to attend the meetings; Mlle. Saget and her group attempt to clarify Florent's past by convincing Lisa that her husband and her shop are going to be harmed; Lisa's doubts about Florent.

SECTION FOUR: FLORENT BEING REJECTED BY LISA, "LA REINE DES HALLES".

Description of Marjolin and Cadine; Cadine the flower seller and her flowers; description of Les Halles; Cadine and Marjolin growing up in the area of the Central Markets; their exploits in the poultry market; lengthy description of the baskets wherein they slept; description of "les Halles sous terre"; description of les Halles from the rooftops; Claude Lantier becomes a friend of Marjolin and Cadine; they walk throughout the entire area of the Central Markets expressing their personal preferences; description of Les Halles in the late afternoon; Leon, Cadine, and Marjolin steal food; Lisa tries to convince her husband that Florent is a threat to their security; Lisa announces that either Florent or she will have to leave; Florent senses her hate and decides to eat his meals elsewhere; Lisa becomes friendly with Gavard in an attempt to find out more about Florent; Marjolin conducts Lisa into the underground storage area in search of Gavard; description of the underground city; the incident of "mere Palette's" geese; description of the "pierres d'abbatage"; Marjolin attempts to seduce Lisa; Quenu suggests to Lisa that they attend the theatre; Lisa looks in Florent's room for clues about his personal life; great commotion in the street--someone has found Marjolin unconscious in the caves; Claude, Florent, and Madame Francois go to Nanterre for the day; description of life in the country; discussion of the battle between the "gras" and the "maigre"; description of the return trip to Paris.

SECTION FIVE: FLORENT BEING REJECTED BY LES HALLES

Lisa goes to speak to the Abbe Roustan; description of the interior of Saint-Bustache; Lisa gets advise from the abbe on what to do concerning Florent; Lisa goes to Florent's room and finds the first chapter of his study on Cayenne; She ultimately finds his plans for overthrowing the Empire; Lisa returns from Florent's room and finds Pauline missing; the incident of Pauline and Muche playing in the mud; Mademoiselle Saget rescues Pauline from Muche and through Pauline learns Florent's story; description of Mlle. Saget spreading the story of Florent's past in the "quartier des Halles"; description of La Sariette's fruit; description of the cheese in the cheese stalls; the "symphonie des fromages"; description of the cheese mixed with Mlle. Saget's gossip; the story of Florent's past is exaggerated and told everywhere; arguments for and against Florent; the news of Florent's past affects the whole area; even the vegetables and the fish and the products of the charcuterie are affected by this news; Lengthy descriptions of the changes in the "quartier des Halles"; Mlle. Saget keeps Lisa informed of the latest gossip concerning Florent; Florent asks for the money owed him from the inheritance. Lisa discovers the flags in Florent's room and runs to the police station; Florent wants the insurrection to take place immediately; description of Les Halles.

SECTION SIX: FLORENT BEING EXPELLED FROM LES HALLES

Florent makes more detailed plans; his walking trip through Paris; Florent encounters Claude who is looking for Marjolin; Marjolin is in the caves killing pigeons; Auguste tells Florent that the police came looking for him that morning; Lisa carries on as usual; the police search "la belle poissonniere's" room looking for traces of Florent and discover Muche's notebooks wherein he practiced writing the sentence: "Quand l'heure sonnera le coupable tombera."; Mlle. Saget runs to tell Lisa this latest news; Gavard, looking for Florent, goes to Florent's room and is captured by the police; the gossips run to Gavard's apartment and take what they want; Florent encounters "la mère Mehuduin" who tells him that a man was looking for him and that he is waiting for him at the Quenu charcuterie; Florent goes to his room and is captured by the police, before leaving he frees a caged bird; description of the capture; Florent is again deported, Logre and Lacaille are acquitted, Alexandre is

sentenced to two years of prison; Claude and Madame Francois discuss the arrest; description of Les Halles resuming their normal activity; Claude remarks: "Quels gredins que les honnetes gens."

Each of the separate descriptive tableaux listed above and all of the narrative material ARE built around the main subject of the novel--Les Halles. The narrative material, however, does not in any significant manner represent narration in the traditional meaning of the term. Just as the importance of the verb in the impressionistic sentence is minimized, so too is the importance of narration in the impressionistic novel minimized. Each of the six main sections of the novel is constructed around a motif, "les Halles". Narration in Le Ventre de Paris is a means utilized by Zola to portray comprehensively the movement of Les Halles as it is affected by the presence of Florent. As such, Le Ventre de Paris represents a series of six main impressionistic descriptive tableaux, a series not unlike the series of impressionistic canvases created by Monet and Pissarro around one central motif. Les Halles is thus presented at six precise and unique moments of its existence. Just as the Rouen Cathedral in Monet's series is portrayed at seven in the morning, so is Les Halles portrayed as Florent arrives in the area of the Central Markets; just as the cathedral is portrayed at noon, so too is Les Halles portrayed when Florent joins the world of the "gras" and becomes "inspecteur de la marée"; just as the cathedral is seen in the afternoon light, so too is Les Halles seen when Florent rejects the world of the fat; just

as the cathedral is portrayed in the fog, so too is Les Halles portrayed when Lisa, "la reine des Halles", rejects Florent; just as the cathedral is portrayed in the rain, so too is Les Halles portrayed as it rejects Florent; just as the cathedral is portrayed in the winter, so too is Les Halles seen as it expels Florent, "le maigre" from its presence.

In both instances the subjects, whether Les Halles or the Rouen Cathedral, are secondary to the descriptions they evoke. Moser remarks:

Traiter un sujet pour les tons et non pour le sujet lui-même, voilà ce qui distingue les impressionnistes des autres peintres.¹¹⁰

Moser further underlines this point in discussing Monet's triptych "Mai":

Cette vérité immédiate de l'éclairage et de l'atmosphère fait la raison d'être de cette toile; qui ne saurait intéresser ni par le sujet ni par la composition, ni par le détail. Les impressionnistes ne composent plus. Ils choisissent, tout au plus, le site qui fera le sujet de leur toile et celui-ci leur importe si peu que Monet en viendra à ne plus le varier dans ses séries qu'il peindra d'après le même motif. Les séries seront la dernière conséquence d'une tendance qui commence à se manifester dès les premières œuvres des impressionnistes, la tendance à ne retenir d'un sujet que les variations colorées, à ne retenir que la tonalité créée par les jeux de la lumière.¹¹¹

This point was also underlined by Mallarmé, who in October 1864 remarked:

J'ai enfin commencé mon Hérodiade, avec terreur car j'invente une langue qui doit nécessairement jaillir d'une poésie nouvelle, que je pourrais définir en

¹¹⁰ Ibid., p. 53.

¹¹¹ Ibid., p. 54.

deux mots: Peindre non la chose, mais l'effet qu'elle produit. Le vers ne doit donc pas, là, se composer des mots, mais d'intentions, et toutes les paroles s'effacer devant la sensation.¹¹²

The plot of Le Ventre de Paris, although of importance, is of lesser importance than the description it evokes, a plot built around Florent. Yet it is not Florent who is the chief player in the novel. The chief player in the novel is "Le Ventre de Paris" itself. Yet the novel is convincing. It is convincing because of its art and not because of its intrigue. It is a triumph of description over narration. It is a technique analogous to that utilized by Molière in composing his comedies, that is, the plot serves as a pretext for the uniting the separate character descriptions and developments.

What then would appear to be narration in Le Ventre de Paris is nothing more than the movement caused in the "quartier des Halles" by the presence of Florent, that is, in Le Ventre de Paris narration becomes description. Florent is a stimulus. He is the rain, the fog, the morning sun, the afternoon light. "Le ventre de Paris" is the Rouen Cathedral. In impressionistic art it is the individual dots of color which seem to vibrate on the surface of a canvas. In Le Ventre de Paris it is the people of Les Halles who vibrate and move as they react to Florent, either his absence or presence. In both instances the vibrations are identical.

At the same time, the inanimate objects of the "quartier des Halles", the fish, the flowers, the vegetables, the separate

¹¹²Reported by Moser, p. 87.

pavilions, are represented by Zola as vibrating color spots bathed in light. The pavilions are, as is the Rouen cathedral, portrayed at all times of the day and in all atmospheric conditions:

Les Halles before sunrise:

Mais ce qui le (Florent) suprenait, c'étaient aux deux bords de la rue, de gigantesques pavilions, dont les toits superposés lui semblaient grandir, s'étendre, se perdre, au fond d'un poudrolement de lueurs. Il revait, l'esprit affaibli, à une suite de palais, énormes et réguliers, d'une légèreté de cristal, allumant sur leurs facades les milles raies de flammes de persiennes continues et sans fin. (15)

Les Halles at sunrise:

Et Florent regardait les grandes Halles sortir de l'ombre, sortir du rêve où il les avait vues, allongeant à l'infini leurs palais à jour. Elles se solidifiaient, d'un gris verdâtre, plus géantes encore, avec leur mature prodigieuse, supportant les nappes sans fin de leurs toits. Elles entassaient leurs masses géométriques; et, quand toutes les clartés intérieures furent éteintes, qu'elles baignèrent dans le jour levant, carrées, uniformes, elles apparurent comme une machine moderne à vapeur, quelque chaudière destinée à la digestion d'un peuple, gigantesque ventre de métal, bouillonnée, rivée, faite de bois, de verre et de fonte, d'une élégance et d'une puissance de moteur mécanique, fonctionnant là, avec la chaleur de chauffage, l'étourdissement, le branle furieux des roues. (44-45)

Les Halles at midday:

Et dans les grandes tournées, lorsque tous trois, Claude, Cadine et Marjolin, rôdaient autour des Halles, ils apercevaient, par chaque bout de rue, un coin du géant de fonte. C'étaient des échappées brusques, des architectures imprévues, le même horizon s'offrant sans cesse sous des aspects divers. Claude se retournait, surtout Rue Montmartre, après avoir passé l'église. Au loin, les Halles, vues de biais, l'enthousiasmaient; une grande arcade, une porte haute, béante, s'ouvrait; puis les pavilions s'entassaient, avec leurs deux étages de toits, leurs persiennes continues, leurs

stores immenses; on eût dit des profils de maisons et de palais superposés, une babylone de métal, d'une légèreté hindoue, traversée par des terrasses suspendues, des couloirs aériens, des ponts volants jetés sur le vide. Ils revenaient toujours là, à cette ville autour de laquelle ils flanaient, sans pouvoir la quitter de plus de cent pas. (307-08)

Les Halles at sunset:

Il (Florent) se plaisait aussi, le soir, aux beaux couchers de soleil, qui découpaient en noir les fines dentelles des Halles, sur les lueurs rouges du ciel; la lumière de cinq heures, la poussière volante des derniers rayons, entraît par toutes les baies, par toutes les raies des persiennes; c'était comme un transparent lumineux et dépoli, où se dessinaient les arrêts minces des piliers, les courbes élégantes des charpentes, les figures géométriques des toitures. Il s'emplissait les yeux de cette immense épure lavée à l'encre de chine sur un velin phosphorescent, reprenant son rêve de quelque machine colossale, avec ses roues, ses leviers, ses balanciers, entrevue dans la pourpre sombre du charbon flambant sous la chaudière. (221-22)

Les Halles "par les soirées de flamme":

Mais, par les soirées de flamme, quand les puanteurs montaient, traversant d'un frisson les grands rayons jaunes, comme des fumées chaudes, les nausées le secouaient de nouveau, son rêve s'égarait, à s'imaginer des étuves géantes, des cuves infectes d'équarisseur où fondait la mauvaise graisse d'un peuple. (222)

Les Halles on cold nights:

Il restait là quelques minutes (à sa fenêtre), aspirant fortement l'air frais qui lui venait de la Seine, par-dessus les maisons de la rue de Rivoli. En bas, confusément, les toitures des Halles étalaient leurs nappes grises. C'était comme des lacs endormis, au milieu desquels le reflet furtif de quelque vitre allumait la lueur argentée d'un flot. Au loin les toits des pavillons de la boucherie et de la valée s'assombrissaient encore, n'étaient plus que des entassements de ténèbres reculant l'horizon. Il jouissait du regard ce grand morceau de ciel qu'il avait en face de lui, de cet immense développement des Halles, qui lui donnait, au milieu des rues étranglées de Paris, la vision d'un bord de mer, avec les eaux mortes et ardoisées d'une baie, à peine frissonnantes du roulement lointain de la houle. (193)

942

24

Les Halles on nights when the moon is not visible:

Par les nuits sans lune, elles s'assombrissaient; devenaient des lacs morts, des eaux noires, empestées et croupies. (454)

Les Halles "par les nuits limpides":

Les nuits limpides les changeaient en fontaines de lumière; les rayons coulaient sur les deux étages de toits, mouillant les grandes plaques de zinc, débordant et retombant au bord de ces immenses vasques superposées. (454)

Les Halles could thus be portrayed at all hours of the day and in all atmospheric conditions since the principal goal sought by Zola was not the representation of the Central Markets as ends in themselves but as a means to the achievement of light and color. This goal is stated in Le Ventre de Paris as follows:

A chaque heure le jeu de lumière changeaient ainsi les profils des Halles, depuis les bleuissements du matin et les ombres de midi, jusqu'à l'incendie du soleil couchant, s'éteignant dans la cendre grise de la crépuscule. (222)

When both the vibrations of the inanimate objects of Les Halles and the vibrations or reactions of the people of Les Halles are viewed collectively Le Ventre de Paris assumes a wholly impressionistic finish, that is, it becomes an impressionistic canvas upon which symmetrical form has been reduced to a vibrating surface of color spots bathed in light.

In addition to the syntactical manifestations of the impressionist aesthetic, there are numerous techniques utilized by Zola in Le Ventre de Paris that can be considered as impressionistic. These techniques, not based on grammatical constructions, further underline the essentially impressionistic structure of Le Ventre de Paris. These techniques are not, however, for the most part, unique to the novels of Emile Zola and the canvases of the impressionists. The majority of these techniques represent a general trend or evolution in nineteenth century French literature, an evolution which culminated in the novels of Zola and in the canvases of the impressionists, that is, a gradual evolution towards an art that was essentially descriptive and not narrative.

The most fundamental of these techniques is the presentation of a particular reality in its most momentary state, that is, the action of fluid reality is interrupted while the artist analyzes and describes that particular reality held in suspension. Just as Monet suspended the motion of fluid reality in order to describe the Rouen Cathedral, so too does Emile Zola suspend the motion of fluid reality in order to describe Florent. When the description and analysis of suspended reality is completed, fluid reality again assumes its normal motion. This technique is utilized by Zola in the scene wherein Florent interrupts the procession of wagons on their way to Les Halles:

Balthazar, le cheval de Madame Francois, une bête trop grasse, tenait la tête de la file. Il marchait, dormant

à demi, dodelinant des oreilles, lorsqu'à la hauteur de la rue de Longchamp, un sursaut de peur le planta net sur ses quatre pieds. Les autres bêtes vinrent donner de la tête contre le cul des voitures et la file s'arrêta, avec la secousse des ferrailles, au milieu des jurements des charretiers réveillés. (6)

Following the stopping of Balthazar and the other horses in the procession is the initial presentation of Florent. When this presentation has been accomplished the motion of the procession of wagons is again resumed;

Elle (Madame Francois) remonta, s'adossa contre la planchette, assise de biais, tenant les gardes de Balthazar, qui se remit en marche, se rendormant, dodelinant des oreilles. Les autres suivrent, la file reprit son allure lente dans le noir. (8-9)

This technique is built into the overall structure of the novel. In a larger sense Florent assumes for Le Ventre de Paris the role that he assumed for the scene wherein he is first introduced; just as the action of Balthazar and the other horses is interrupted by Florent lying in the gutter, so is the action of the "quartier des Halles" interrupted or altered by the presence of Florent. When Florent is taken into the cart of Madame Francois the action of the procession resumes normally. When Florent is expelled from the "quartier des Halles" the city again resumes its normal rhythm. It is remarked immediately after Florent is taken into the cart of Madame Francois:

Paris, pareil à un pan de ciel étoilé, tombé sur un coin de la terre noire, lui apparut (Florent) sévère et comme fâché de son retour.

The interruption that Florent causes by his return causes the material of the novel. When he is again expelled from the

"quartier des Halles" and from Paris, it is remarked:

Le soleil, au ras des toits, mettait des rayons roses, des nappes tombantes qui touchaient déjà les pavés. Et Claude sentait un réveil de gaieté dans les grandes Halles sonores, dans le quartier empli de nourritures entassées. C'était comme une joie de guérison, un tapage plus haut de gens soulagés enfin d'un poids qui leur genait l'estomac. (498)

The complete resumption of a normal routine is demonstrated by Lisa and her actions. The day following Florent's exile she again takes her sun bath on the threshold of the charcuterie. Only once before does she sun herself in the novel--the day Florent arrived in the "quartier des Halles". The following is a description of Lisa sunning herself the day after Florent is deported for the second time:

A sa (Claude) gauche, la belle Lisa, au seuil de la charcuterie, tenait toute la largeur de la porte. Jamais son linge n'avait eu une telle blancheur; jamais sa chair, reposée, sa face rose, ne s'était encadrée dans les bandeaux mieux lissés. Elle montrait un grand calme repu, une tranquillité énorme que rien ne troublait, pas même un sourire. C'était l'apaisement absolu, une félicité complète, sans secousse, sans vie, baignant dans l'air chaud. Son corsage tendu digérait encore le bonheur de la veille; ses mains potelées, perdues dans le tablier, ne se tendaient même pas pour prendre le bonheur de la journée, certaines qu'il viendrait à elles. (501)

Even the products of the charcuterie were affected by Florent's absence:

Et de côté l'étalage avait une félicité pareille; il était guéri, les langues fourrées s'allongeaient plus rouges et plus saines, les jambonneaux reprenaient leurs bonnes figures jaunes, les guirlandes de saucisses n'avaient plus cet air désespéré qui navrait Quenu. Un gros rire sonnait au fond, dans la cuisine, accompagné d'un tintamarre rejouissant de casseroles. La charcuterie suait de nouveau la santé, une santé

grasse. Les bandes de lard entrevues, les moitiés de cochon pendues contre les marbriers, mettaient là des rondeurs de ventre tout un triomphe du ventre, tandis que Zisa, immobile, avec sa carrure digne, donnait aux Halles le bonheur matinal de ses grands yeux de forte mangeuse. (501)

The normal routine of the world of the fat thus began again following Florent's deportation. This "stopping and starting" technique utilized by Zola is not unlike that utilized by all of the major impressionistic artists in portraying reality in its most transitory state. It is in short an impressionistic technique.

Environment is of major importance to both the naturalistic and impressionistic aesthetics. It is the milieu as Zola remarked, "qui complète et détermine l'homme." The impressionistic artists, without expressly stating the importance of milieu to their aesthetic, demonstrated its importance repeatedly in their canvases in that the subject of the majority of their works was not the reality represented but the atmospheric effects they evoked in specific geographical locations. It is an environment which when represented artistically on a canvas appears as a vibrating tissue of small dots of color which when viewed from a distance seem to float freely on the surface of the canvas not defining a single form, but perhaps two. So too in the literature of impressionism does the description of one reality flow into the description of another. *Cadine*, for example, assumes the characteristics of the flowers she sells:

Elle vivait dans les roses, dans les lilas, dans les giroflées, dans les mugets. Lui, flairant sa jupe, longuement en manière de jeu, semblait chercher,

finissait par dire: "Ça sent le muguet." Il (Marjolin) montait la taille, au corsage, reniflait plus fort: "Ça sent la giroflée." Et aux manches, à la jointure des poignets: "Ça sent le lilas." Et à la nuque, tout autour du cou, sur les joues, sur les lèvres: "Ça sent la rose." Cadine riait, l'appelait "bêta", lui criait de finir, parce qu'il lui faisait des chatouilles avec le bout de son nez. Elle avait une haleine de jasmin. Elle était un bouquet vivant. (285-86)

At the same time the flowers take on the characteristics of Cadine:

En quelques semaines elle avait acquis de l'habileté et une grace originale. Ses bouquets ne plaisaient pas à tout le monde; ils faisaient sourire, et ils inquiétaient, par un côté de naïveté cruelle. Les rouges y dominaient, coupés de tons violents, de bleus, de jaunes, de violets, d'une charme barbare. Les matins où elle pinçait Marjolin, où elle le taquinait à le faire pleurer elle avait des bouquets féroces, des bouquets de fille en colère, aux parfums rudes, aux couleurs irritées. D'autres matins, quand elle était attendrie par quelque peine ou par quelque joie, elle trouvait des bouquets d'un gris d'argent, très doux, voilés, d'une odeur discrète. Puis c'étaient des roses, saignantes comme des coeurs ouverts, dans des lacs d'oeillets blancs; des glaïeuls fauves, montant en panaches de flammes parmi des verdure effarées; des tapisseries de Smyre, aux dessins compliqués, faites fleur à fleur, ainsi que sur un canevas; des éventails moires, s'élargissant avec des douceurs de dentelle; des puretés adorables, des tailles épaissies, des rêves à mettre dans les mains des harengères ou des marquises, des maladroites de vierge et des ardeurs sensuelles de fille, toute la fantaisie exquise d'une gamine de douze ans, dans laquelle la femme s'éveillait. (286-87)

A similar effect is represented in the descriptions of La Sariette and her fruit stand and the old lady selling fruit in the adjoining stand:

La Sariette vivait là, comme dans un verger, avec des griseries d'odeurs; les fruits à bas prix, les cerises, les prunes, les fraises, entassés devant elle sur des paniers plats, garnis de papier, se meurtrissaient, tachaient l'étalage de jus fort qui fumait dans la

chaleur. Elle sentait aussi la tête lui tourner, en juillet, par les après-midi brûlants, lorsque les melons l'entouraient d'une puissante vapeur de musc. Alors, ivre, montrant plus de chair sous son fichu, à peine mûre et toute fraîche de printemps, elle tenait la bouche, elle inspirait des envies de maraude. C'était elle, c'étaient ses bras, c'était son cou, qui donnaient à ses fruits cette vie amoureuse, cette tiédeur, satinée de femme. Sur le banc de vente, à côté, une vieille marchande, une ivrognesse affreuse, n'étalait que des pommes ridées, des poires pendantes comme des seins vidés, des abricots cadavreux d'une jaune de sorcière. (380-81)

Similarly, Florent's decision to attempt to again overthrow the Empire is the result of his environment. The "quartier des Halles" had begun to permeate Florent to such an extent that he no longer felt himself to be an individual. His environment had, or would have ultimately, effaced Florent in that he, the maigre", was being dominated by the "gras". It is an identical technique that was utilized by Monet in the "Nymphéas" series. The subject of this series, the lillies, is in the end almost totally engulfed, that is the painting becomes primarily a study of light and color. Light and color have effaced the lillies in much the same manner that Florent was threatened by effacement by the "gras" in the "quartier des Halles". Florent's resumption of political activity is an attempt to combat such an assimilation:

Il avait trop souffert par elle (la politique) pour ne pas en faire l'occupation chère de sa vie. Il fut devenu, sans le milieu, et les circonstances, un bon professeur de province, heureux de la paix de sa petite ville. Mais l'on avait traité en loup, il se trouvait maintenant comme marqué par l'exil pour quelque besogne de combat. Son malaise nerveux, n'était que le réveil des longues songeries de Cayenne, de ses amertures en face de souffrances immeritées, de ses serments de venger un jour, l'humanité traitée à coups de fouet et la justice foulée aux pieds. Les Halles géantes, les nourritures débordantes et fortes, avaient hâté la crise. Elles lui semblaient la bête satisfaite et digérant, Paris entre-

989

paille, cuvant sa graisse, appuyant sourdement l'empire. Elles mettaient autour de lui des gorges énormes, des reins monstrueux, des faces rondes, comme de continuel arguments contre sa maigreur de martyr, son visage jaune de mécontent. C'était le ventre boutiquier, le ventre de l'honnêteté moyenne, se ballonnant, heureux, luisant au soleil, trouvant que tout allait pour le mieux, que jamais les gens de mœurs paisibles n'avaient engraisé si bellement. Alors, il se sentit les poings serrés, prêt à la lutte, plus irrité par la pensée de son exil, qu'il ne l'était en rentrant en France. La haine le reprit tout entier.

Florent's decision to attempt again to overthrow the Second Empire was determined, as has just been demonstrated, by the "quartier des Halles" in general. Specifically his decision was prompted by the smell of the fish in the "pavillon de la marée." The representation of a specific olfactory sensation, although not possible in art, is wholly possible in literature. Yet even though such a representation is not possible in art, it is a type of representation which is wholly impressionistic, that is, the representation of a reality based on a sensory reaction. In Le Ventre de Paris Zola presents both the visual milieu and the olfactory milieu. Both represent sensory reactions to environment. The following is Florent's reaction to his olfactory milieu:

Les premiers mois il ne souffrait pas trop de cette odeur pénétrante. L'hiver était rude; le verglas changeait les allées en miroirs, les glaçons mettaient des guilpes blanches aux tables de marbre et aux fontaines. Le matin, il fallait allumer de petits rechauds sous les robinets pour obtenir un filet d'eau. Les poissons, gelés, la queue tordue, ternes et rudes comme des métaux dépolis, sonnaient avec un bruit cassant de fonte pale. Jusqu'en février, le pavillon resta lamentable, hérissé, désolé, dans son linceul de glace. Mais vinrent les dégels, les temps mous, les brouillards

et les pluies de mars. Alors les poissons s'amollirent, se noyèrent; des senteurs de chairs tournées, se mêlèrent aux souffles fades de boue qui venaient des rues voisines. Puanteur vague encore, douceur écoeurante d'humidité, trainant au ras du sol. Puis dans les après-midi ardent de juin la puanteur monta, alourdit l'air d'une buée pestilentielle. On ouvrait les fenêtres supérieures, de grands stores de toile grise pendaient sous le soleil brulant, une pluie de feu tombant sur les Halles, les chauffait comme un four de toile; et pas un vent ne balayait cette vapeur de marée pourrie. Les bandes de vente fumaient. Il avait supporté des puanteurs aussi terribles; mais elles venaient non pas du ventre. . . Son estomac étroit d'un homme maigre se revoltait, en passant devant ces étalages de poissons mouillés à grande eau, qu'un coup de chaleur gatait. Ils le nourrissaient de leurs senteurs fortes, le suffoquaient, comme s'il avait eu une indigestion d'odeurs. (219-21)

It is further remarked:

Il souffrait encore de ce milieu grossier, dont les paroles et les gestes semblaient avoir pris de l'odeur. (222)

Florent therefore attempted to destroy the odor by destroying the Second Empire. It is an attempt on the part of Florent to avoid total assimilation of himself by the environment, an environment whose qualities he could not accept and which continually imposed themselves on him.

A similar transfer of characteristics is represented in the scene wherein Mlle. Saget recounts the carefully guarded story of Florent's past to Madame Lecœur and La Sariette while the three gossips stand in Mme Lecœur's cheese shop:

Alors commençaient les puanteurs, les monts d'or, jaune clair, puant une odeur douceâtre; troyés, très épais, neutris sur les bords, d'après déjà plus forte, ajoutant une fétidité de cave humide; les camembert, d'un fumet de gibier trop faisande; les neufchatel, les limbourg, les marolles, les pont-l'évêque, carrés, mettant chacun leur note aigue et particulière dans

cette phrase rude jusqu'à la nausée; les livarot, teintes de rouges, terribles à la gorge comme une vapeur de souffle; puis enfin, par-dessus tous les autres, les olivet; enveloppés de feuilles de noyer, ainsi que ces charognes que les paysans couvrent de branches, au bord d'un champ, fumantes au soleil. (387)

Le soleil oblique entrant sous le pavillon, les fromages puaient plus fort. (389)

Elles (Saget, Lecoœur, La Sariette) restaient debout, se saluant dans le bouquet final des fromages. Tous à cette heure donnaient à la fois. C'était une cacophonie de souffles infects, depuis les lourdeurs molles des patés cuites, du gruyère et du hollande, jusqu'aux pointes alcalines de l'olivet. Il y avait des renfolements sourds de cantal, du chester, des fromages de chevre. . . . Puis les odeurs s'effraient, roulaient les uns sur les autres, s'épaissaient des bouffées du port-salut, du limbourg, du gérôme, du marolles, du bivarot, du pont-l'évêque, peu à peu confondues, épanouies en une seule explosion de puanteurs. Cela s'épandait, se soutenait, au milieu du vibration général, n'ayant plus de parfums distincts, d'un vertige continu de nausée et d'une force terrible d'asphyxie. Cependant il semblait que c'étaient les paroles de Mlle. Saget qui puaient si fort. (395-96)

In this instance Zola has achieved the same effect that he achieved in comparing Cadine's flowers to Cadine and vice versa. The qualities of the cheese become those of Mlle. Saget. Zola has thus realized a wholly impressionistic representation utilizing a type of sensory evidence that cannot be represented in impressionistic art, that is, the olfactory milieu.

Zola, in portraying impressionistically a particular reality, represented, as did the impressionist artists, not only the momentary state of an object, but also considered its total history, that is, its past and its future. Charles Hartung underlines this point as follows:

The fact that the impressionist strives for the sense of immediacy does not mean that he is solely concerned with representing external objects and events. The basic assumption of impressionism is that of a situation involving a person in immediate interaction with all phases of his environment. This means that the impressionist artist takes into account not only immediately perceived external objects but also personal feelings and remembered sensations as they merge with the external elements of a situation. The situation is assumed to have objective existence, but it is presented through the workings of an individual mind. For the impressionist the focus of reality is subjective and the past, present and future are all implicit in the flow of immediate experience. ¹¹³

Hartung, although overemphasizing the role that the past and the future play in the representation of a unique moment in the perpetuum of time, has nonetheless underlined an essential technique utilized by Zola and the impressionist artists, that is, the representation of the complete history of the artistic material. The history of the object represented is not portrayed in one canvas or in one tableau as Hartung would seem to imply, but by a means fundamental to much impressionistic art, primarily that of Monet, that is, the use of a motif as a basis of composition. Monet's "Gare Saint Lazare" series, for example, is composed of numerous moments of representation, that is, at all moments of the day and in all atmospheric conditions. In such a presentation, Monet has thereby given what can be considered a comprehensive view or history of the train station. Just as Monet portrayed in the "Gare Saint Lazare" series the history of the train station, so did Zola portray Florent in Le Ventre de Paris, who in the following scene reacts directly

¹¹³Charles Hartung, Browning and Impressionism (Stanford: Stanford Univ. Press, 1955), p. 31.

to a new and immediate impression and subsequently fits this ⁹⁵³
impression into the context of personal experience:

Florent écoutait mal les explications de Monsieur Verlaque. Une barre de soleil, tombant du haut vitrage vint allumer ces couleurs précieuses, lavées et attendries par la vague, irisées et fondues dans les tons de chair des coquillages, l'opale des merlans, la nacre des harengs, l'or des rougets, la robe lamée des maquereaux, les grandes pièces d'argenterie des saumons. C'était comme les écrins, vides à terre, de quelque fille des eaux, des parures inouïes et bizarres, un ruissellement, un entassement de colliers, de bracelets monstrueux, de broches gigantesques, de bijoux bizarres dont l'usage échappait. Sur le dos des raies et des chiens de mer, de grosses pierres sombres, violâtres, verdâtres, s'enchaînaient dans un métal noirci; et les minces barres des équilles, les queues et les nageoires des éperlans, avaient des délicatesses de bijouterie fine. Mais ce qui montait à la face de Florent, c'était un souffle frais, un vent de mer qu'il reconnaissait, amer et salé. Il se souvenait des côtes de la Guyanne, des beaux temps de la traversée. Il lui semblait qu'une baie était là, quand l'eau se retire et que les algues fument au soleil; les roches mises à nu s'essuient, le gravier exhale une haleine forte de marée. Autour de lui, le poisson, d'une grande fraîcheur, avait un bon parfum, ce parfum un peu âpre et irritant qui déprave l'appétit. (167-68)

Florent similarly recalls the salt air in the following scene:

Une buée d'humidité montait, une poussière de pluie qui soufflait au visage de Florent cette haleine fraîche, ce vent de mer qu'il reconnaissait, amer et salé; tandis que les premiers poissons étalés, les nacres roses, les coraux saignants, les perles laiteuses, toutes les paleurs glaques de l'océan. (176)

These remembered sensations are placed into the context of personal experience not through reason but rather in an instantaneous and un-reasoned manner. The recollection is immediate as in the works of Proust: "Le phénomène est saisi dans une impression immédiate comme un fait simple: les causes comme les suites n'intéressent pas."¹¹⁴ In the following scene, Florent

¹¹⁴Charles Bally, *Impressionnisme et grammaire* (Genève: Sonor, 1920), pp. 261-79.

standing near the Eglise Saint Eustache, the location where he had been first captured by the police, does not immediately recognize the area because of his immediate reaction to Les Halles. He later determines that he is standing in front of the Eglise Saint Eustache:

Il était au bord d'une large rue, qu'il ne reconnaissait pas. (14)

...au ras du trottoir, il n'y avait encore de bien éveillé que les lanternes dansant au bout des bras invisible, enjambant d'un saut le sommeil qui traînait là, gens et légumes en tas, attendant le jour. Mais ce qui le suprenait, c'étaient aux deux bords de la rue, de gigantesques pavillons, dont les toits superposés, lui semblaient grandir, s'étendre, se perdre, au fond d'un poudrolement de lueurs. Il revait, l'esprit affaibli, à une suite de palais, énormes et régulières, d'une légèreté de cristal, allumant sur leurs façades les milles raies de flammes de persiennes continues et sans fin. Il tourna la tête fâché d'ignorer où il était, inquiet par cette vision colossale et géante; et comme il avait les yeux il aperçut le cadran lumineux de Saint Eustache, avec la masse grise de l'église. Cela l'étonna profondément. Il était à la pointe Saint Eustache. (15-16)

A similar technique is utilized in the presentation of the main characters in Le Ventre de Paris. The following information, for example, is given by Zola concerning Florent, yet the reader does not yet know who the author is describing:

C'était un homme vautré tout de son long, les bras étendus, tombe la face dans la poussière. Il paraissait d'une longueur extraordinaire, maigre comme une branche sèche. (7)

Il était lamentable, avec son pantalon noir, sa redingote noire, tout éfilloques, montrant les sécheresses des os. Sa casquette, de gros drap noir, rabattue peureusement sur les sourcils, découvrait deux grands yeux bruns, d'une singulière douceur, dans un visage dur et tourmenté. Madame Francois pensa qu'il était trop maigre pour avoir bu. (7-8)

L'homme que Madame Francois venait de recueillir, couché sur le ventre, avait ses longues jambes perdues dans le tas de navets qui emplissaient le cul de la voiture. (9)

Florent finally remarks:

Je me nomme Florent, je viens de loin. . . je vous demande excuse, je suis fatigué que cela m'est pénible de parler. (10)

The technique utilized by Zola in presenting Florent is utilized repeatedly in Le Ventre de Paris. It is one of the principal means utilized in presenting new characters and environments. It is a wholly impressionistic technique in that the effect produced initially by a new character or environment is more important than the character or environment; just as in the art of impressionism where the subject of a canvas was secondary to the effect produced by the object or person in a particular milieu at a particular time of day. It is a technique which can completely efface the individual personality traits of a person or the salient characteristics of an object. When dealing with people it leads to a series of sobriquets that evoke the person in question. For example, Madame Lecoeur is referred to as "la grande sèche"; Mlle. Saget--"la petite vieille"; Louise Mehudin--"la belle Normande"; Florent--"le maigre"; Lisa Quenu--"la belle charcutière"; La mère Mehudin--"La Normande", etc. When referring to objects it leads to a series of descriptions of realities whose principal features are reduced to a hazy impression. In the following example, Les Halles are referred to as "de formes grises":

Entre les arrêtes fines des piliers, ces minces barres jaunes mettaient des échelles de lumière, qui montaient

jusqu'à la ligne sombre des premiers toits, qui gravissaient l'entassement des toits, posant dans leur carrure les grandes carcasses à jour de salles immenses, où traînaient, sous le jaunissement du gaz, un pêle-mêle de formes grises, effacées et dormantes. (16)

In many instances the effacement of the distinct characteristics of objects is caused by light; either a relative absence of light or a super-abundance of light which causes an object to be decomposed into color spots which do not rigidly define or outline any particular form. In the following description of the vegetables and the flowers at 4:30 A.M. the colors are more noticeable than the objects to which they belong as is seen by the pre-nominal position of the adjective of color:

On ne voyait encore, dans la clarté brusque et tour-nante des lanternes, que l'épanouissement d'un paquet d'artichauts, les verts délicats des salades, le corail rose des carottes, l'ivoire mat des navets, et ces éclairs de couleurs intenses filaient le long des tas, avec les lanternes. (25)

Pres d'une corbeille une bougie allumée mettait la sur tout le noir d'alentour, une chanson aigue de couleur, les panachures vives des marguerites, le rouge saignant des dahlias, le bleuissement des violettes, les chairs vivantes des roses. (38)

In the following example the super abundance of light reduces the fish first to colors and then they are treated as objects:

Une barre de soleil, tombant du haut vitrage de la rue couverte, vint allumer ces couleurs précieuses, lavées et attendries par la vague, irisées et fondues dans les tons de chair des coquillages, l'opale des merlans, la nacre des macaqueux, l'or des rougets, la robe lannée des harengs, les grandes pièces d'argenterie des saumons. (167-68)

An effect not unlike that produced by the color spots in the preceeding examples is achieved by Zola in Le Ventre de Paris without utilizing color spots. It is produced by the repetition

of certain principal descriptive words. In impressionistic art, as has been demonstrated in Chapter I, color spots were juxtaposed on the surface of a canvas unblended. These distinct dots when viewed from a short distance defined no form or gave no impression. Only when these dots were viewed collectively from a distance was an impression produced. Chesneau remarked in 1875 about Monet's "Boulevard des Capucines":

A distance, dans ce frémissent de grands ombres et de grandes lumières, on salue un chef-d'oeuvre. Vous approchez, tout s'évanouit, il reste un chaos de raclures de palette indechiffable.¹¹⁵

Zola has produced an identical impressionistic effect in Le Ventre de Paris by utilizing throughout the novel two main categories of descriptive words, words which underline the essential antithetical structure of the novel itself, that is "gras" and "maigre". Very early in the novel Zola placed a dot of color on his canvas when he characterized Florent as "maigre". This descriptive adjective was subsequently applied to every aspect of Florent's thought and action. Les Halles and its inhabitants, on the other hand, are characterized as "gras". The following list of passages from Le Ventre de Paris indicates the density of repetition of the general descriptive labels "gras" and "maigre":

1) Non la faim ne l'avait plus quitté. . . Il (Florent) était devenu sec, l'estomac rétréci, la peau collée aux os; et il retrouvait Paris, gras, superbe, débordant de nourriture. (21)

2) Un capable d'être resté trois jours sans manger était pour Lisa une personne absolument dangereuse. (154)

3) Il (Florent) était gris de misère, de lassitude et de faim. (54)

4) Aveuglé, noyé, les oreilles sonnantes, l'estomac écrasé par tout ce qu'il avait vu, devinant de nouvelles et incessantes profondeurs de nourriture, il demanda grâce, et une douleur le prit; de mourir ainsi de faim dans Paris gorgé, dans ce reveil fulgurant aux Halles. (57)

5) Sa chair, paisible avait cette blancheur transparente cette peau fine et rosée des personnes qui vivent d'ordinaire dans les graisses et les viandes crues. (63)

6) Alors, il vit la maigreur de Florent. (65) Tu n'a pas embelli, la-bas....Moi, j'ai engraisé. que veux-tu? Il (Quenu) était gras en effet, trop gras pour ses 30 ans. (66)

7) Ils suaient la sante, ils étaient superbes, carés, luisants; ils (les Quenu) le (Florent) regardaient avec l'étonnement de gens très gras pris d'une vague inquiétude en face d'un maigre. Et le chat lui-même, dont la peau petait la graisse, arrondissait ses yeux jaunes, l'examinant d'un air défiant. (66)

8) Quenu and Florent as children in Paris: L'ainé avait beau maigrir, brûlé par les ardeurs de son père, le cadet avait beau engraisser, en digne fils de Normand; ils s'aimaient dans leur mère commune. (74)

9) Ils (Lisa and Quenu) n'aimaient pas le travail salopé, ils voulaient travailler à leur aise, sans se maigrir de soucis en bonnes gens qui tiennent à bien vivre. (92) Elle avait écarté soigneusement toutes les cause possibles de trouble, laissant couler les journées au milieu de cet air gras, de cette prospérité alourdie. (93)

10) Il (Quenu) dit à son frère qu'il se chargeait de le rendre gras. (100) À table, Quenu le bourrait de nourriture. (101)

11) Le désintéressement de cet homme maigre l' (Lisa) avait frappée; elle éprouvait pour lui une sorte de respect mêlé d'une peur vague. (111)

12) Elle (Lisa) ressemblait à un ventre. (114)

13) Florent se sentait importun; il avait conscience de la façon malapprise dont il était tombé au milieu de ce monde gras en maigre naïf; il s'avouait nettement qu'il dérangeait tout le grand quartier. (136)

14) Le vent apportait de ses (Florent) vêtements cette senteur grasse de la charcuterie, dont il était tout alangui. (136)

15) Le gaz brûlait tranquille, la chaleur du fourneau était très douce, toute la graisse de la cuisine luisait dans un bien être de digestion large. (145)

16) Il (Florent) glissait à la lacheté heureuse de cette digestion continu du milieu gras où il vivait depuis quinze jours. (172)

17) La mère Mehudin gardait rancune au "grand maigre" comme elle le nommait d'une façon méprisante. (186)

18) (Clemence) C'était un garçon osseux, aussi soigneusement rasé, avec un nez maigre et des lèvres minces. (216)

19) Son estomac étroit d'homme maigre se révoltait, en passant devant ces étalages de poissons mouillés à grande eau qu'un coup de chaleur gâtait. (220-21)

20) Il (Florent) souffrait de ce milieu grossier, dont les paroles et les gestes semblaient avoir pris de l'odeur. (222)

21) Les Halles géantes, les nourritures débordantes et fortes avaient hâte la crise. . . Elles mettaient autour de lui des gorges énormes, des reins monstrueux, des faces rondes, comme de continuel arguments contre sa maigreur de martyr; c'était le ventre boutiquier, le ventre de l'honnêteté moyenne, se ballonnant, heureux, luisant au soleil, trouvant que tout allait pour le mieux, que jamais les gens de mœurs paisibles n'avaient engraisé si bellement. (216)

22) Il (Florent) a l'oeil faux. . . puis les maigres, je (la mère Mehudin) m'en défie. Un homme maigre, c'est capable de tout. Jamais je n'en ai rencontré de bon. (235)

23) (Florent and La Normande) Ses os de maigre avaient une angoisse, au contact des poitrines grasses. (235)

24) Mais dans l'insistance de Lisa, il y avait cette haine, cette méfiance des maigres. (244)

25) Cependant Quenu se rappelait une phrase de Charyet, cette fois, qui déclarait que "ces bourgeois empates, ces boutiquiers engraisés, prêtant leur soutien à un gouvernement d'ingestion générale, devaient être jetés les premiers au cloaque." C'était grâce à eux, à leur égoïsme de ventre, que le despotisme s'imposait et rongait une nation (268)

The continual repetition of words evoking images that are of the general categories "gras" and "maigre" reaches a crescendo at the end of the fourth chapter of Le Ventre de Paris, and the battle scene is set. It is set by the repetition of the principal descriptive words of the novel "gras" and "maigre". Just as the artists of impressionism repeatedly placed dots of color on the canvas so the literary impressionist places repeatedly certain key words on the page. When the repetition is dense enough the dots of color and the words begin to form a whole, that is, they assume clear proportions and the image is created. In Le Ventre de Paris it is the moment of the battle between the fat and the thin. The separate dots of color of the literary impressionist, that is the repeated words, do not produce a moment in the impressionist sense. Yet when viewed collectively they produce a wholly impressionistic moment, an eternal present. It is the moment of the "Maigres" constantly struggling against the "gras". This battle is summed up by Claude Lantier as follows:

--Est-ce que vous connaissez la bataille des Gras et des Maigres? demanda Claude à Florent. Florent, surpris, dit que non. Alors Claude s'enthousiasma, parla de cette série d'estampes avec beaucoup d'éloges. Il cita certains épisodes: les Gras, énormes à crever, préparant le goinferie du Soir, tandis que les Maigres, pliés par le jeûne, regardent de la rue avec la mine d'échallas envieux; et encore les Gras, à table, les joues débordantes, chassant un Maigre qui a eu l'audace de s'introduire humblement, et qui ressemble à une quille au milieu d'un peuplier de boules. Il voyait là tout le drame humain; il finit par classer les hommes en Maigres et en Gras, en deux groupes hostiles dont l'un dévore l'autre, s'arrondit le ventre et jouit. Pour sur, dit-il C'était un Gras et Abel un Maigre. Depuis le premier meurtre, ce sont toujours les grosses faims qui ont sucé le sang des petits mangeurs. C'est une continuelle

ripaillé, du plus faible au plus fort, chacun avalant son voisin et se trouvant avalé à son tour. . . Voyez-vous, mon brave, défiez-vous des Gras. . . Nous sommes des Maigres, nous autres, vous comprenez. . . Moi, je souffre d'être un Maigre; si j'étais un Gras, je peindrais tranquillement, j'aurais un bel atelier, je vendrais mes tableaux au poids de l'or. Au lieu de ça, je suis un Maigre, je veux dire que je m'exterminie le temperament à vouloir trouver des machines qui font hausser les épaules des Gras. J'en mourrai, c'est sûr, la peau collée aux os, si plat qu'on pourra me mettre entre deux feuillets d'un livre pour m'enterrer. Et vous, donc, vous êtes un Maigre surprenant, le roi des Maigres, ma parole d'honneur. Vous vous rappelez votre querelle avec les poissonnières; c'était superbe, ces gorges géantes lâchées contre votre poitrine étroite; et elles agissaient d'instinct, elles chassaient au Maigre, comme les chattes chassent aux souris. . . En principe, vous entendez, un Gras à l'horreur d'un Maigre, si bien qu'il éprouve le besoin de l'ôter de sa vue à coups de dents, ou à coups de pieds. C'est pourquoi à votre place, je prendrais des précautions. Les Quenu sont des Gras, les Meuhudin sont des Gras, enfin, vous n'avez que des Gras autour de vous. Moi, ça m'inquiéterait.

(347-49)

It is a battle which is first won by Lisa. When Florent begins eating his dinner at M. Lebigre's it is remarked:

Elle demeurait victorieuse, elle respirait à l'aise dans la salle à manger de chêne clair, avec des envies de bruler du sucre pour en chasser l'odeur perverse de maigreur qu'elle y sentait. (319)

In the end it is the "Gras" who are victorious. This concession is made by Claude Lantier as he walks in the area of the Central Markets the day following Florent's exile:

Il injuriait les Gras, il disait que les Gras avaient vaincu. Autour de lui, il ne voyait que des Gras, s'arrondissant, crevant de santé, saluant un nouveau jour de belle digestion. (500)

It is a battle which is constructed by Zola in a wholly impressionistic manner, a battle which forms the basis of the essential antithetical structure of Le Ventre de Paris.

All of the preceeding non-grammatical techniques utilized by Zola in composing Le Ventre de Paris, as well as perhaps many more, are based on techniques that were utilized by the impressionistic artists. These descriptive parallels further demonstrate the essentially impressionistic structure of Le Ventre de Paris. Zola would also demonstrate, in the portrayal of Claude Lantier, his total comprehension of the principles of Impressionism.

Although of relative unimportance in Le Ventre de Paris with regard to plot, Claude Lantier occupies a position of particular importance with regard to the theory of impressionism utilized by Zola in composing Le Ventre de Paris. For it is through Claude Lantier, a young artist living in the area of the Central Markets, that Zola expresses his total comprehension of the impressionistic aesthetic, that is, Claude Lantier is not referred to as an impressionist by Zola, yet Claude clearly demonstrates by his concept of art that he is a strong advocate of the new art of the 1860's.

The importance of sunlight in art is recognized by Claude Lantier who rising early hopes to observe the sunrise on the vegetables in the "quartier des Halles":

Je suis descendu de bonne heure, ~~espérant~~ doutant qu'il y aurait un lever de soleil superbe sur ces gredins de choux. (39)

The following description of Florent and Claude walking through the area of the Central Markets further underlines the importance attributed by Claude to light in art:

A tous les pas, maintenant, ils devaient s'arrêter. La marée arrivait, les camions se succédaient, charriant les hautes cages de bois pleines de bourriches, que les chemins de fer apportent toutes chargées de l'océan. Et, pour se garer des camions de la marée de plus en plus pressés et inquiétants, ils se jetaient sous les roues des camions de beurre, des oeufs et des fromages, de grands chariots jaunes, à quatre chevaux, à lanternes de couleur; des fortes enlevaient les caisses d'oeufs, les paniers de fromages et de beurre, qu'ils portaient dans le pavillon de la cire, où des employes en casquette écrivaient sur des calepins, à la lueur du gaz. Claude était ravi de ce tumulte; il s'oubliait à un effet de lumière. (37-38)

This description continues showing a second fundamental principle of impressionistic art recognized and admired by Claude, that is, color:

Sur le carreau, à droite et à gauche, des femmes assises avaient devant elles des corbeilles carrées, pleines de bottes de roses, de violets, et de marguerites. Les bottes s'assombrissaient, pareilles à des taches de sang, palissaient doucement avec des gris argentés d'une grande délicatesse. Près d'une corbeille, une bougie allumée mettait là, sur tout le noir d'alentour, une chanson signe de couleur, les panachures vives des marguerites, le rouge saignant des dahlias, le bleuissement des violettes, les chairs vivantes des roses. (38)

Claude further underlines the importance of color in impressionistic art in the following scene:

Ils causaient maintenant, en retournant sur les Halles. Claude, les mains dans les poches, sifflant, racontait son grand amour ce débordement de nourriture; qui monte au beau milieu de Paris, chaque matin. Il rôdait sur le carreau des nuits entières, rêvant des natures mortes colossales, des tableaux extraordinaires. Il en avait même commencé un; il avait fait poser son ami Marjolin et cette gueuse de Cadine; mais c'était dur, c'était trop beau, ces diables de légumes et les fruits et les poissons, et la viande! Florent écoutait, le ventre serré, cet enthousiasme d'artiste. Et il était évident que Claude, en ce moment-là, ne songeait même pas que ces belles choses se mangeaient. Il les aimait pour leur couleur. Brusquement il se tût, serra d'un mouvement qui leur était habituel la ceinture qu'il portait sous son paletot verdâtre et reprit d'un air fin: "Puis, je déjeune ici par les yeux au moins, et cela vaut encore mieux que de ne rien manger." (39-40)

A particularly strong defense of impressionistic color is given by Claude Lantier when discussing his most cherished work of art with Florent while riding in the back of Madame Francois's vegetable cart on the way to Nanterre:

Voulez-vous que je vous dise quelle a été ma plus belle oeuvre, depuis que je travaille, celle dont le souvenir

me satisfait le plus? C'est toute une histoire. . . L'année dernière, la veille de Noël, comme je me trouvais chez ma tante Lisa, le garçon de la charcuterie, Auguste, cet idiot, vous savez, était en train de faire l'étalage. Ah! le misérable! il me poussa à bout par la façon molle dont il composait son ensemble. Je le priai de s'ôter de là, en lui disant que j'allais lui peindre ça, un peu proprement. Vous comprenez, j'avais tous les tons vigoureux, le rouge des langues fourrées, le jaune des jambonneaux, le bleu des rognures de papier, le rose des pièces entamées, le vert des feuilles de bruyère, surtout le noir des boudins, un noir superbe que je n'ai jamais pu retrouver sur ma palette. Naturellement, la crépine, les saucisses, les andouilles donnaient des gris d'une grande finesse. Alors je fis une véritable œuvre d'art. (339-40)

Utilizing these distinct and vigorous colors Claude then discusses the art of composition by color:

Je pris les plats, les assiettes, les terrines, les bocaux, je posai les tons, je dressai une nature morte étonnante, où éclataient des pétards de couleurs, soutenus par des gammes savantes. Les langues rouges s'allongeaient avec des gourmandises de flamme, et les boudins noirs, dans le chant clair des saucisses, mettaient les ténèbres d'une indigestion formidable. J'avais peint, n'est-ce pas? la gloutonnerie du reveillon, l'heure de minuit donnée à la mangeaille, la goinfrerie des estomacs vides par les contiques. En haut une grande dinde montrait sa poitrine blanche, marbrée, sous la peau, des taches noires des truffes. ■'était barbare et superbe, quelque chose comme un ventre aperçu dans une gloire, mais avec une cruauté de touche, un emportement de railleries tels que la foule s'attroupa devant la vitrine, inquiétée par cet étalage qui flambait si rudement. Quand ma tante Lisa revint de la cuisine, elle eut peur, s'imaginant que j'avais mis le feu aux graisses de la boutique. La dinde, surtout, lui parut si indécente, qu'elle me flanqua à la porte, pendant qu'Auguste rétablissait les choses, étalant sa bêtise. Jamais ces brutes ne comprendront le langage d'une tache rouge mise à côté d'une tache grise. . . N'importe, c'est mon chef-d'œuvre. Je n'ai jamais rien fait de mieux.

(340-41)

Claude's enthusiasm for the effects of light and color on the vegetables leads him to consider the whole "quartier des Halles" as a sea in the morning light. As such Claude expresses admir-

ation for one of the favorite subjects of the impressionist artists, water:

Claude était monté debout sur le banc d'enthousiasme. Il força son compagnon à admirer le jour se levant sur les légumes. C'était une mer. Elle s'étendait de la pointe Eustache à la rue des Halles, entre les deux groupes de pavillons. Et aux deux bouts, dans les deux carrefours, le flot grandissait encore, les légumes submergeaient les pavés. Le jour se levait lentement, d'un gris très doux, lavant toutes choses d'une teinte claire d'aquarelle. Ces tas moutonnants, comme des flots presses, ce fleuve de verdure qui semblait couler dans l'encaissement de la chaussée, pareil à la débacle des pluies d'automne, prenaient des ombres délicates et perlées, des violets attendris, des roses teintées de lait, des verts noyés dans des jaunes, toutes les pâleurs qui font du ciel une soie changeante au lever du soleil. (45)

Claude, as did the impressionists, admired the simple and the everyday. In the following example Claude expresses his preference for veal lungs to Greek goddesses:

Vers le soir, entre quatre et cinq heures, Cadine et Marjolin étaient sûrs de rencontrer Claude à la vente en gras des mous de boeuf. Il était là, au milieu des voitures des tripiers accolées aux trottoirs, dans la foule des hommes en bourgerons bleus et en tabliers blancs, bousculés, les oreilles cassées par les ordres faites à voix haute; mais il ne sentait pas même les coups de coude, il demeurait en extase en face des grands mous pendus aux crocs de la crèche. Il expliqua souvent à Cadine et à Marjolin que rien n'était plus beau. Les mous étaient d'un rose tendre, s'accentuant peu à peu, borde, en bas, de carmin vif, et il les disait en satin moire, ne trouvant pas de mot pour peindre cette douceur soyeuse, ces longues allées fraîches, ces chairs légères qui retombaient à larges plis, comme des jupes accrochées de danseuses. Il parlait de gaze, de dentelle laissant voir la hanche d'une jolie femme. Quand un coup de soleil, tombant sur les grands mous, leur mettait une ceinture d'or, Claude pâmé, était plus heureux que s'il eût vu défiler les nudités des déesses grecques et les robes de brocart des chatelaines romantiques. (298-99)

Claude's preoccupation with light and color and their effect on

what in many instances appears to be water, as well as his coloring technique and his love for everyday reality, announces the impressionistic school of art in Le Ventre de Paris. In the following scene Claude announces a new art, which, although not given a name, is very clearly impressionistic art:

Il rêva longtemps un tableau colossal. Cadine et Margolin s'aimant au milieu des Halles Centrales, dans les légumes, dans la maree, dans la viande; il les aurait assis sur leur lit de nourriture, les bras à la taille, échangeant le baiser idyllique. Et il voyait là un manifeste artistique, le positivisme de l'art, l'art moderne, tout expérimentale et tout matérialiste; il y voyait encore une satire de la peinture à idées, un soufflet donné aux vieilles écoles. . . il annonçait un art original qu'il sentait venir. (298-99)

Claude further demonstrated his enthusiasm for the new art by clearly showing his preference for Les Halles to the Eglise Saint-Eustache. Les Halles becomes, in effect, the new church; it is there that the new art will grow and develop:

En passant devant la rue de la Roule, il avait regardé de portail latéral de Saint-Eustache, qu'on voit de loin par-dessous le hanger géant d'une rue couverte des Halles. Il y revenait sans cesse, voulait y trouver un symbole. C'est une curieuse rencontre, disait-il, ce bout d'église encadré sous cette avenue de fonte. . . Ceci tuera cela, le fer tuera la pierre et les temps sont proches. Est-ce que vous croyez au hasard, vous, Florent? Je m'imagine que le besoin de l'alignement n'a pas seul mis de cette façon une rosace de Saint-Eustache au beau milieu des Halles Centrales. Voyez-vous, il y a là tout un manifeste, c'est l'art moderne, le réalisme, le naturalisme, comme vous voudrez l'appeler, qui a grandi en face de l'art ancien. Cette église est d'une architecture batarde, d'ailleurs, le Moyen Age y agonise et la Renaissance y balbutie. Avez-vous remarqué quelles églises on nous batit aujourd'hui? Ça ressemble à tout ce qu'on veut, à des bibliothèques, à des observatoires, à des pigeonniers, à des casernes; mais sûrement personne n'est convaincu que le bon Dieu demeure là-dedans. Les maçons du bon lieu sont morts,

la grande sagesse serait de ne plus construire ces laides carcasses de pierre, où nous n'avons personne à loger. Depuis le commencement du siècle, on n'a bâti qu'un seul monument original, un monument qui ne soit copié nulle part, qui ait poussé naturellement dans le sol de l'époque; ce sont les Halles Centrales, entendez-vous, Florent, une oeuvre de crâne, allez, et qui n'est encore qu'une révélation timide du vingtième siècle. C'est pourquoi Saint-Eustache est là-bas avec sa rosace, vide de son peuple dévot, tandis que les Halles s'élargissent à côté, toute bourdonnantes de vie. Voilà ce que je vois, mon brave! (310)

Claude Lantier is then without question, an impressionistic artist. The concept of art expressed by Claude demonstrates clearly that Zola fully understood not only the stylistics of impressionism as was demonstrated in the first two sections of this chapter, but also the impressionistic aesthetic.

CONCLUSION

The aesthetic phenomena of literary naturalism and artistic impressionism are then, it can be argued, synonymous. Both of these movements in the creative arts flourished in France during the decade 1870-1880. It is a decade traditionally considered by art historians as characterized by the impressionistic aesthetic; at the same time it is considered by literary historians as characterized by the naturalistic aesthetic. As such the decade 1870-1880 appears at the outset as an historical period characterized by two equally important and distinct movements in the creative arts. As has been demonstrated in this thesis the decade 1870-1880 is characterized by only one aesthetic, that of impressionism. The apparent aesthetic contradiction moreover results in the creation of an eternal moment in the creative arts. It is an eternal moment in the creative arts in that both the impressionistic artists and Emile Zola utilized in the creation of art the impressionistic aesthetic and demonstrated that such an aesthetic was a valid base for the creation of art.

Stylistically, literary naturalism and artistic impressionism are also synonymous. The technique utilized by Emile Zola to represent verbally the reality he observed and documented is wholly that technique which was utilized by the principal artists of impressionism to refashion reality aesthetically. It is a

technique which in fact overrides Emile Zola's naturalistic thesis, a thesis founded on the desire to represent reality objectively without the subjective intervention of the author either directly or through the technique utilized in composition. The naturalistic thesis of Emile Zola is however overridden in a large part by the highly subjective impressionistic technique which Zola utilized as a means of aesthetically refashioning reality. It is an identical technique which was recognized by Zola in impressionistic art, a technique which Zola acclaimed throughout the decade during which impressionism fought the traditional academy jury. Zola, in praising the impressionist technique, severely criticized the reality represented therein as naive, optimistic and idealized. Impressionism, in short, became the scapegoat of the generation of 1870, a generation which had initially acclaimed the art of impressionism but which in the 1870's would or could no longer accept sensationalism as a basis for art. The material prosperity of the early years of the Third Republic resulted in a general societal hysteria, a hysteria of self congratulation induced by the significant technical and scientific accomplishments of a generation innondated with scientism and the scientific method. It was a society which acclaimed the pursuit of objective truth as its primary objective. The purely aesthetic objective of impressionism had in short been supplanted by a didactic objective; an objective which was most significantly represented by the prose productions of Emile Zola. That society did not, however, in any instance,

reject the impressionistic technique which was utilized by Zola to accomplish his naturalistic objective.

Just as the art of impressionism had been the scapegoat of the generation of 1870, so did naturalism become the scapegoat of the generation of 1880. That society, which had ten years earlier acclaimed Zola and his naturalistic thesis, reacted in 1880 adversely to the materialistic and scientific philosophy of naturalism. Hauser remarks:

The curious thing was that at a time when naturalism already seemed to have won the day it was attacked with such bitterness. What was it that people would not forgive in naturalism or pretended not to be able to forgive. Naturalism it was asserted was an delicate, indecent and obscene art, the expression of an insipid materialistic philosophy, the instrument of a clumsy heavy-handed democratic propaganda, a collection of boring trivia, and vulgar banalities, a representation of reality which in its portrayal of society described only the wild, ravenous, undisciplined animal in man and only his works of destruction--the dissolution of human relationships, the undermining of the family, the nation and religion, in short, it was destructive, unnatural, and hostile to life.¹¹⁵

Naturalism was then denied existence by the very group which had ten years earlier acclaimed it as the fullest representation of that society's materialistic objectives. Yet just as the principal critics of impressionistic art had not denied or criticized the impressionistic technique so the critics of naturalism did not deny or criticize the technique of naturalism. In both instances the technique utilized is identical--it is the impressionistic technique. In both instances it was not found unsuitable for the creation of art, even though the ideologies expressed utilizing this technique were criticized

¹¹⁵Hauser, p. 882.

severely. It is a technique which was subsequently adopted and utilized by the principal symbolist poets, who accepted neither the impressionistic nor the naturalistic ideology, but at the same time utilized their technique of composition. Hauser underlines this point as follows:

Symbolism with its optical and accoustic effects, as well as the mixing and combining of different sense data and the reciprocal action between the various art forms, above all, what Mallarme understood by the "reconquest from music of the property of poetry", is impressionistic.¹¹⁶

The symbolists at the same time developed to their highest level the figurative techniques that impressionism utilized as a basis of description, primarily the metaphor.

Symbolism represents the final result of the development which began with romanticism, that is the discovery of the metaphor as the germ cell of poetry and which led to the richness of impressionistic imagery.¹¹⁷

A preoccupation with the momentary quality of reality was similarly adopted by the symbolist poets, primarily Mallarme. It is the result of the prevalent negativism of the generation out of which symbolism emerged. This negativism produced a societal attitude that is not unlike that which was produced in the late eighteenth and early nineteenth centuries in France by the final impact of the Enlightenment. In other words, the dominant negativism of the generation of Emile Zola and that of the generation of the French Revolution produced in the following generations an exaggerated idealism or romanticism. Hauser states:

¹¹⁶Ibid., p. 896.

¹¹⁷Ibid., p. 896.

The mood of crisis leads to a renewal of the idealistic and mystical trends and produces a reaction against the prevailing pessimism, a strong tide of faith. It is only in the course of this development that impressionism looses its connection with naturalism and becomes transformed, especially in literature, into a new romanticism.¹¹⁸

The romanticism of which Hauser speaks is unquestionably symbolism. Whereas the romantic poets of the early years of the nineteenth century, when confronted with situations endangering their idealized conception of reality, sought refuge in physical movement or flight, in an attempt to confront a significant past moment in their existence, the symbolists sought refuge in the moment itself. It is a type of internal movement. The flight into the moment of the symbolists when represented poetically represents a non-discursive representation of reality. It is a voyage into the unknown and the pure. The sensual moment of the impressionists was thereby transformed into the moment of poetic creation which serves as the key to a non-discursive and pure realm beyond the scope of sensual evidence and experimentation. In so doing the symbolist poets elevated the figurative language of impressionism to its highest level in that the metaphor had been liberated from an obligation to represent reality discursively. Hauser states

Mallarmé's generation discovered the difference between symbol and allegory and made symbolism as a poetic style the conscious aim of its endeavors. It recognized even though it was not always able to give expression to its insight that allegory is nothing but the translation of an abstract idea into the form of a concrete image, whereby the idea continues to a certain extent to be independent of its metaphorical expression and

¹¹⁸ Ibid., p. 167

could also be expressed in another form, whereas the symbol brings the idea and the image into an invisible unity, so that the transformation of the image also implies the metamorphosis of the idea. In short, the content of a symbol cannot be translated into any other form, but a symbol can, on the other hand, be interpreted in various ways and this variability of the interpretation, the apparent inexhaustibility of the meaning of the symbol, is its most essential characteristic.¹¹⁹

What Mallarmé and the symbolist poets had done was to remove the cathedral from Monet's canvas. Monet's canvas is then no longer an allegorical representation of reality. When the cathedral is taken away there remains a type of residue which was in fact the principal material of both impressionism and symbolism. Impressionism, however, needed the discursive cathedral. Mallarmé, on the other hand, was carried into the realm of the impressionistic residue without the discursive cathedral. Allegorical interpretation was then no longer possible. To the symbolist poets the impressionistic residue was purified language. "The poet must," as Mallarmé intimates, "give way to the initiative of the words"; he must allow himself to be borne along by the current of language, by the spontaneous succession of images and visions which implies that language is not only more poetic but also more philosophical than reason."¹²⁰ Language in other words is a dynamic process. The restrictions imposed by reason are identical to those imposed on the Rouen Cathedral in Monet's canvas. Yet just as the variations on an impression-

¹¹⁹Ibid., p. 897

¹²⁰Ibid., p. 196

istic allegorical motif are limitless, so too are the interpretations made possible by the dynamic process which is symbolist language. In both instances it is an identical technique.

It becomes increasingly apparent that the principles of art are valuable in the study of literature. It has been through the study of the aesthetic and stylistic principles of impressionistic art that it has been possible to determine that Emile Zola, the principal naturalistic novelist of nineteenth century France, is also an impressionistic novelist. These principles similarly provide a basis for the hypothesis that literary symbolism is also founded on the aesthetics and stylistics of artistic impressionism, an hypothesis which can only be verified by an examination of symbolist poetry using as a means of elucidation the aesthetic and stylistic principles of art that characterized that particular historical period.

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982

“There is nothing more remarkable in the life of Socrates than that he found time in his old age to learn to dance and play on instruments, and thought it time well spent.”

Montaigne

George Washington University
MISCELLANEOUS PAPERS AND EXAMS

1. Italian I, Section C, second exam, December 13, 1965
2. "Flaubert and French Realism," term paper, Spring 1967
3. Master of Arts, Written Examination in French, first day, Monday, May 15, 1967
4. Master of Arts, Written Examination in French, second day, Tuesday, May 16, 1967
5. Oral Examination for the degree of Master of Arts, May 19, 1967
6. Oral Examination for the degree of Master of Arts, *explication de texte* ("Je recule toujours. . ."), May 19, 1967

2nd EXAM -Dec 13, 1965

Robert Powell 984

A

Answer the following questions :

1) Come stanno i tuoi genitori, e gli zii?

I miei genitori e gli zii stanno bene

2) Entriamo nel ristorante, cosa vuoi mangiare?

Io vorrei mangiare un po' di pane, dell'antipasto e del vino.

3) Quanto costa al giorno una stanza? Devo pagare in anticipo?

Una stanza costa duemila lire al giorno. Non

4) Dove sono gli uffici? Possiamo andarci a piedi?

Gli uffici sono a Firenze. Non possiamo andarci a piedi.

5) Vorrei comperare un giornale, dov'è un giornalaio?

Io non vorrei (voglio) comperare un giornale.

6) È una bella giornata oggi?

Un giornalaio c'è lì, in questa piazza. Sì, è una bella giornata oggi. Non fa freddo.

7) Costano molto gli articoli in pelle in Italia?

Sì, gli articoli in pelle costano molto in Italia. Costano un occhio della testa.

8) Quali mezzi possiamo prendere per andare a S. Pietro?

Possiamo andare a piedi, se vuoi. Possiamo andare a S. Pietro con il treno.

9) Pietro capisce tutto quando si parla italiano?

Pietro non capisce tutto quando si parla italiano.

10) Ha lei un appuntamento per andare con gli amici? Per andare dove?

Sì, Pietro ha un appuntamento con gli amici. Loro vogliono andare agli uffici. Anche, loro vogliono visitare delle chiese.

Flaubert and French Realism

Final Examination - Spring 1967

Answer two of the following questions (one hour each)

1. A critic has said that Flaubert did not contribute anything essentially new to the form of the novel but that he did bring to near perfection forms which had been primitively explored by his novelistic ancestors. You may agree or disagree with this statement but discuss the question of Flaubert's art and that of Stendhal and Balzac in the following areas:
 - a) point of view
 - b) narrational voice
 - c) psychology
 - d) grammatical and stylistic structures
 - e) metaphorical structure
2. How could a definition of Flaubert's "aesthetic realism" perhaps resolve the critics' dilemma of Flaubert romantique, Flaubert réaliste?
3. Make a historical sketch of the philosophical evolution of Flaubert to the Bovary basing your sketch primarily on your readings of the early works and any other primary and secondary sources you may have considered.
4. Flaubert is certainly in the line of Nineteenth century materialistic writers. Is there any possibility of defining Flaubert as an "aesthetic materialist?"

Master of Arts Written Examination in French
First Day - Monday, May 15, 1967

Le Seizième siècle:

Discuter un des suivants:

1. Loin de le juger, Montaigne fait appel à ces semblables d'être "homme,"
2. Rabelais, créateur de la prose ~~imagée~~.
3. La femme dans la littérature au 16^e siècle.

Le Dix-septième siècle:

Discuter un des suivants:

1. Discuss the development of French poetry from Malherbe to La Fontaine. To what extent can the latter be described as a union or compromise between the ars poetica of Malherbe and that of his opponents (Régnier, for example)?
2. Expliquez l'opinion suivante: Dans les tragédies de Corneille, les personnages sont souvent au dessus de la nature, et quelquefois même hors nature.
3. Discuss current trends of research and criticism of the French classical theater.

Le Dix-huitième siècle:

Discuter un des suivants:

1. The theme of love in the 18th century novel:
 - a) What are the characteristics of love as expressed by various authors?
 - b) In what way(s) is it related to or expressive of other ideas -- philosophical, sociological, moral, etc.
2. Discuss the development of the novel form in the 18th century, indicating both progressive and retrogressive aspects.
3. What, in your opinion, is the 18th century novel par excellence? Justify your choice by illustrating how it is most expressive of the era.

fables a *préciser*
Chénier

Classical
age of the
the
turbulent
f. early
18th
century

Review
Malherbe
poetry
La Fontaine

M.A. Written Examinations
May 16, 1967

80
mm

I. Le Dix-neuvième siècle: Discuter un des suivants:

- A. "Esprit classique" au 19^e siècle. Discuter ou l'esthétique flaubertienne ou l'esthétique baudelairienne.
- B. The renewal of psychology in 19th century French literature. Do one of the following:
- (a) Write a summary history of psychological literature in the 19th century
 - (b) Psychological description of love in the work of Stendhal as compared to that of Racine
 - (c) The 19th century preparation for Proust
- C. Comment on five of the following:
- 1. Antithesis and irony
 - 2. 1848 and 1870
 - 3. Ciceronian and Senecan style
 - 4. omniscient author
 - 5. Baudelaire and Satanism
 - 6. Metaphorical psychology in Balzac
 - 7. Hugo as a visionary
 - 8. Parnasian basis of symbolism
 - 9. Souvenir in Lamartine, Hugo and Musset
 - 10. the literary criticism of Mme de Staël

How do you know when you must face death?

II. Le vingtième siècle: Discuter deux des suivants:

2 questions

- A. The importance of the "philosophical novel" in the 20th century.
- B. Structural innovations in the 20th century novel as expressive of conceptual innovations, for example: time/space, the workings of the mind, etc.
- C. In what ways are the nouveaux romanciers indebted to the French existentialist writers? In what ways do they differ?
- D. The concept of Christian humanism in 20th century French letters.

*Madison
Protest
J.F.M.
Robt. Hux
Comer*

80mm

III. Essai de critique:

You have accepted the invitation, and are to write forthwith, the introduction to an anthology of French literature treating any one of the following periods, movements or styles:

- 1. le romantisme
- 2. le libertinage
- 3. l'âge de la raison
- 4. le classicisme
- 5. l'humanisme
- 6. le naturalisme
- 7. le surréalisme
- 8. le rococo
- 9. le baroque

N.B. You are not to write on a subject which is in the general area in which you are, or are ~~about~~ contemplating, writing your thesis.

ORAL EXAMINATION
for the degree of
MASTER OF ARTS

Candidate: S. Robert Powell

May 19, 1967

I. Explication de texte: Passage from Le Noeud de Vipères by F. Mauriac
Discussion led by Mr. Burks

II. Discussion:

- A. The Renaissance -- Mr. Burks
- B. The Eighteenth Century -- Mrs. Coffland
- C. The Seventeenth Century -- Mr. Clubb
- D. The Twentieth Century -- Mrs. Coffland and Mr. Clubb
- E. The Nineteenth Century -- Mr. Frey

III. General discussion of the field

Guest: Mrs. Adem

He realizes she loves someone else + so does she

Je recule toujours devant le récit de cette nuit. Elle était si chaude que nous n'avions pu laisser les persiennes closes malgré ton horreur des chauves-souris. Nous avions beau savoir que c'était le froissement des feuilles d'un tilleul contre la maison, il nous semblait toujours que quelqu'un respirait en fond de la chambre. Et parfois le vent imitait, dans les frondaisons, le bruit d'une averse. La lune, à son déclin, éclairait le plancher et les pâles fantômes de nos vêtements épars. Nous n'entendions plus la prairie murmurante dont le murmure s'était fait silence.

Tu me disais:

-- Dormons, il faudrait dormir ...

Mais, autour de notre lassitude, une ombre rôdait. (Du fond de l'abîme, nous ne remontions pas seuls. Il surgissait, ce Rodolphe inconnu, que j'éveillais dans ton cœur, dès que mes bras se refermaient sur toi.

Et quand je les rouvrais, nous devinions sa présence. Je ne voulais pas souffrir, j'avais peur de souffrir. L'instinct de conservation joue aussi pour le bonheur. Je savais qu'il ne fallait pas t'interroger. Je laissais ce prénom éclater comme une bulle à la surface de notre vie. Ce qui dormait sous les eaux endormies, ce principe de corruption, ce secret putride, je ne fis rien pour l'arracher à la vase. Mais toi, misérable, tu avais besoin de libérer par des paroles cette passion déçue et qui était restée sur sa faim.

reconstruction of a past event

1) première (a recollection - a recreation - typical of 20th century literature (Mérimé, Proust, perspective into past)

2) 24 imperfect verbs - (what was taking place)

(but in monotonous (?) - (longue))

François Mauriac, Le Noeud de Vipères

3) Simultaneous attraction & repulsion

(physical love - spiritual love)

Spleen - idéal) - desire for the ideal & an acceptance of Spleen

4) antithesis - dormir - éveillais
lassitude - éveillais
se referment - rouvrir
le noeud - libérer, éclater

5) Ce Rodolphe inconnu (Emma's romantic aspiration with Rodolphe - a means of escape
replaces a religious ideal

6) Chaleur sourde
le tilleul
une nuit chaude

Southern France.

le bruit d'une
averse
au fond de l'abîme.

est scène

#1

#2

#3

#4

analyse

REVISED CLASS LIST - INSTRUCTOR

THE GEORGE WASHINGTON UNIVERSITY

01

LEPT CODE										
20	S COND YEAR FRENCH POWELL FREN 003G 03 1 66									
STUDENT NUMBER										
171501	ANDUR	THELMA							13	
235369	BOWDEN	GEORGE	M						01	
279351	BRIDSKY	JEAN							03	
205666	COLLIER	KELSEY	F						01	
275492	DOLS	DIANE	L	W					13	
270724	ELSTER	JOHN	M						08	
272841	HAND	HERTHA	M						13	
285859	HENDRICKSON	PAULA	J						08	
275059	HORTON	JANE	F	W					08	
242838	MADDOX	HELEN	G						04	
282270	PATTERSON	CLAUDIA							08	
272519	PULLAN	ANNA	M	AU					14	
282891	RESCHER	CLAIRE	L	AU					13	
203585	VANMATRE	SUZANNE	R						13	
233290	WATSON	JAMES	R					2	01	

N.A. still registered

SIGNED

Robert Powell

333-0226

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991

REVISED CLASS LIST - INSTRUCTOR

01

20	FIRST YEAR FRENCH	POWELL	FREN	002B	03	1	65
263573	BEHNAM	KAMRAN	M				08
266003	CATES	MICHELE	A				08
244891	CLARK	RITA					08
245780	COHEN	ROBERT	L				08
258469	CURTIS	WAYNE	T				08
257613	DOCHERTY	DAVID	W				03
272348	MACDONALD	JOHN	C				08
259829	NIMS	JUDITH					01
261074	PARK	HOUSTON	S				08
257484	THEVENET	SUSANNE	D				08
259730	YASAIMAIBCOI	HEDAYAT	Y	AU			01

(NA) ↑

ok-drop

992

THE GEORGE WASHINGTON UNIVERSITY
Washington 6. D. C.

Department of French
 Subject French 2 2
 Course No.
 Instructor Prof. A. Robert Powell
 Class 2-B
 Name Houston Park
 Date 1/15/66

1		11	
2		12	
3		13	
4		14	
5		15	
6		16	
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9		19	
10		20	

(91)

Some exams given by SRP
in courses he taught →

Français 3C, Examen # 4, le 21 novembre 1966

Donner la forme convenable du verbe entre parenthèses:

- 1-2. Nous ne connaissons personne qui (pouvoir) _____ jouer
au piano mais nous avons plusieurs amis qui (pouvoir) _____
jouer au tennis.
3. Je n'ai jamais entendu une chanson française qui (être) _____
aussi belle.
- 4-5. De tous les livres sur la table, il n'y a qu'un qui (être) _____
écrit en français et c'est le seul qui (être) _____ intéressant.
6. Il n'y a pas de crèche ici que je (vouloir) _____ acheter.
7. Je cherche le monsieur qui (savoir) _____ par cœur tous
les poèmes de Victor Hugo.

Traduire les mots entre parenthèses:

1. (However) _____ heureuse qu'elle soit, elle a l'air
triste.
2. Nous vous rencontrerons (anywhere whatever) _____
(at any time whatever) _____ pourvu que vous
soyez à l'heure.
3. (Whatever) _____ soient vos chagrins, venez me voir.
4. (Whenever he receives) _____ une lettre de
son amie il est heureux.
5. (However much he studies) _____ il échoue toujours
aux examens.
6. (Whoever you are) _____ veuillez vous taire.
7. (Whoever understands) _____ le français aimera
ce poème de Baudelaire.
8. (Whatever we do) _____ nous essayons de le faire
bien.
9. (Whatever) _____ problèmes que vous ayez, persévérez.
10. Il parlera à (anyone whatever) _____ à trois heures.

Traduire en français:

1. I don't think they will leave before we give them some money.
2. She is happy that we are here although we are not happy to be here.

Traduisez les phrases suivantes: (75%)

1. She got up at eight thirty; she washed her face and hands; and then she smoked five cigarettes. If she had not smoked the cigarettes she would not have looked sick.
2. I will have to order (it is necessary to order) a new pen. The pen with which I corrected your exams no longer works.
3. We saw three girls at the movies last night. The girls that we saw there were French and they were dressed in green.
4. I have just given you some information. Does it agree with the information that you already have? No, what you have just said is ridiculous.
5. They would like to have their pens repaired because they dropped them yesterday and they no longer work.
6. Whom did you meet at the reception last night? I met a French girl. The girl whom I met does not know what is going on in Washington.
7. They had already begun to build the house when I arrived. I would have been on time if I had left on time.
8. I am going to study tonight until eight o'clock. I will telephone you at 8:20. You will have finished your work when I phone you, won't you?
9. I heard that you did not have a good time. Is that why you look sad? What happened in Paris? What's bothering you? What are you thinking of? What do you think of Paris?

10. The girl I am going to go out with is French. The French town in which she was born is very small.

11. What is the matter with you? You look sick. What happened to you? What do you need? I am going to send for the doctor.

12. What can I do for you lady? It's about these cars. Don't you have something cheaper?

13. The book I need is in Paris. I have just written a letter to my friend who lives in France. The friend I wrote the letter to is studying music in Paris.

14. They were standing in front of the small bakery shop when my car collided with a truck. The car I was in was red and the truck was black. At the time when the accident took place the street was very slippery.

15. Which of your books are the largest? Which one of your sisters is the tallest? Here are my ties. Which one do you want? Which one do you need?

Traduisez les phrases suivantes: (12 %)

1. I used to go _____
2. We are going away _____
3. They will send _____
4. Did they leave (fam. Pl) _____
5. I will go out _____
6. She didn't feel well _____
7. Help yourself _____

8. They fell asleep (maso. pl.) _____
9. We will sleep _____
10. They went (fem. pl.) _____
11. I would feel better _____
12. We would go _____

Indiquez le temps de chacune des formes suivantes: (3 %)

1. vous déjeunâtes _____
2. il répondit _____
3. ils choisissent _____
4. je finis _____
5. nous répondrons _____
6. tu déjeunas _____

Dictée (10%)

1. _____
2. _____
3. _____
4. _____
5. _____

1. The Middle Ages has been classified by some as an unproductive period in the fields of education, politics, literature (theater and poetry), and religion. Agree or disagree. Why.

2. Discuter deux sur quatre: Jeanne d'arc, Saint Louis, Charlemagne, les origines de la France.

3. Le siècle de Louis XIV est considéré une des périodes les plus remarquables de l'histoire de la France. Discuter un peu Louis XIV, son règne, la littérature pendant son règne (Descartes, Corneille, Racine, Molière, La Fontaine), l'architecture, les ministres du roi etc. 998

4. Discuter un sur deux: La Renaissance en France (François Ier, L'architecture, Montaigne, Rabelais etc.); La Réforme et les guerres de religion (Calvin, Catherine de Medecis, L'Edit de Nantes, le protestantisme etc.)

Français 30, 13 december 1966, La France et les Français

1. Discuss the arts, politics, religion, theatre and poetry etc. of the Middle Ages.
2. Discuter les origines de la France.
3. Write a concise paragraph on the following figures of French history: Jeanne d'Arc, Saint Louis, Charlemagne.
4. Describe briefly the life, interest, and accomplishments of Louis XIV, and their manifestations in literature, politics, religion, education etc.
5. Discuss briefly the Renaissance in France (François Ier, l'architecture, Montaigne, Rabelais, the wars of religion, the Edict of Nantes, protestantism etc.)

Translate the following passages:

1. Catherine de Médicis, qui gouvernait pendant la minorité du jeune roi Charles IX, et son ministre Michel de l'Hospital essayèrent de réconcilier Catholiques et Protestants, mais ils échouèrent complètement, et la guerre civile, un moment interrompue, reprit avec plus d'intensité.
2. Pendant la plus grande partie du Moyen Age, la France, comme les autres pays de l'Europe occidentale, vécut sous le régime féodal. Ce régime n'était pas favorable à l'unification du pays. L'autorité des rois Capétiens, souvent affaiblie par les guerres et par l'indiscipline des seigneurs, se développa lentement.
3. Le gothique est un art d'inspiration surtout religieuse: l'époque était profondément croyante et les meilleurs architectes, sculpteurs et peintres travaillaient pour l'Eglise. Quelques-unes des plus belles cathédrales gothiques furent construites en France au XIIIème Siècle et au début du XIV^e. La plus célèbre, est la cathédrale de Paris, immortalisée par le roman de Victor Hugo, Notre-Dame de Paris.

1001

01

Heid	A ⁴ B ⁴
Bankst	B
Well	B
Paul	B
Call	A
Dele	A
Wong	B
Worlan	(B) B
Hester	B
Heuson	A
Hegman	C
Hjorn	C
Hickity	(B) B
Hann	A
Heng	C
Uden	B

1001

Students receiving
V. A. Benefits are
Indicated by a
number in
the column

THE GEORGE WASHINGTON UNIVERSITY

PAGE NO. 01

DEPT CODE	COURSE TITLE	INSTRUCTOR	DEPT	COURSE NO	SEM HRS	SEM	YR
20	SECOND YEAR FRENCH	<i>French</i>	FREN	004D	03	2	67
STUDENT NUMBER	STUDENT NAME		SEM HRS if variable	STATUS	VET	DIV	
267830	ALLEN	EILEEN				08	
268788	BELLMAN	STEVEN	I			08	
269941	BENKIN	GAIL	M			01	
261748	BOBROW	SARA	B			08	
270967	CHAIKIN	ERIC	B			08	
268383	DEN	LAURANCE	E			08	
245861	FITZPATRICK	VIRGINIA	B			01	
275190	GOLDSTEIN	DEBORAH	B			01	
283874	GRADY	MARGARET	E			01	
268741	HEWITT	CAROLYN	G			08	
280960	KAGEN	BETH	E			08	
280617	KATZ	ELLEN	C			08	
279471	KATZ	LORNA	S			08	
281029	KELLY	MICHAEL	D			08	
279026	KETCHUM	REBECCA	D			08	
284226	LEIBER	STEPHEN	D			08	
270519	LERNER	STEPHEN				01	
283958	MOORE	LYNDA	L			08	
206941	NEAL	FRANCES	I			02	
262859	NEISS	NORMAN	J			04	
285375	SARDELLA	M	B			01	
281627	SATENSTEIN	ANNA	D			08	
283918	SCHAEFFER	LAWRENCE	D			08	
266125	SCHNEIDER	TRINA	L			08	
270397	SCOTT	ELIZABETH	C			01	
284066	SOUTHWORTH	ELLEN	G			08	
269143	TINLEY	JOAN	E			08	
267827	WEISS	PATRICIA	R			08	
267553	WILE	ANDREW	B			08	
	<i>KALCH, RICHARD</i>						
	<i>Schacter, David</i>						
	<i>Watson, James</i>						

Français 4D: Powell
Examen # 1, le 9 février 1967

1. Si nous (se dépêcher) _____ nous serions arrivés avant le commencement du film.
2. Ils (had been waiting for their friend) _____ depuis une heure quand il est arrivé.
3. Croyez-vous que nous (pouvoir) _____ finir nos devoirs (before they arrive) _____.
4. Je vous dirai la vérité aussitôt qu'elles (partir) _____.
5. Elles se sont (dire) _____ qu'elles étaient belles.
6. Ils n'ont rien fait hier soir (hoping) _____ que la neige continuerait et qu'il n'y aurait pas de classes.
7. Les jeunes filles françaises qu'il a (voir) _____ en ville portaient des lunettes de soleil.
8. Je parlerai à (anyone whatever) _____, (any time whatever) _____, (anywhere whatever) _____ pourvu qu'il soit à l'heure.
9. (However) _____ triste que vous soyez, n'oubliez pas notre rendez-vous.
10. Il est difficile (à/de/pour/___) répondre aux questions (without having studied) _____.
11. Lorsqu'il (had finished) _____ il est parti sans dire un mot.
12. (Do you know) _____ si votre frère (knows) _____ ma sœur.
13. (Whoever understands) _____ le français aimera ce roman de Proust.
14. Quand nous étions jeunes nous (aller) _____ souvent à la plage.
15. Elles se sont (laver) _____ les mains.
16. Elle est heureuse que nous (venir) _____ car elle a (faire) _____ faire une nouvelle robe.
17. Il est probable qu'elle (will be) _____ en retard.
18. Donnez-moi votre adresse afin que je (pouvoir) _____ vous envoyer une carte-postale.
19. (Whatever) _____ soit la réputation de ce toile de Cézanne, je ne l'aime pas.
20. Y a-t-il quelqu'un ici qui (attendre) _____ le train pour Chateauroux?

21. Il passe son temps (à/de/pour/___) _____ lire les romans de Balzac. Il lui a fallu huit heures (à/de/pour/___) _____ lire Le Pere Goriot.
22. Vous avez tort (à/de/pour/___) _____ croire qu'il est facile (à/de/pour/___) _____ apprendre le russe; (Il/Ce) _____ est une langue très difficile (à/de/pour/___) _____ apprendre.
23. Il a gagné sa fortune (by working) _____.
24. Je (should) _____ écrire une lettre à mon frère mais je n'ai aucune envie de le faire.
25. Avez-vous besoin (de/de l'/ du/des/d') _____ livre que j'ai perdu hier.

Changer (s'il le faut) la forme des phrases suivantes, soit pour des raisons de stylistique, soit par souci de clarté.

1. La langue chinoise est écrite de haut en bas.
2. Nous serons accompagnés par nos amis.
3. Nous espérons que nous réussirons.
4. Avant qu'il ne soit mort, Napoléon a dicté ses mémoires.
5. Ils veulent que nous finissions nos études avant de sortir.

1004

Français 3A:Powell
Hour Exam, le 17 mars 1967

A. METTRE LE VERBE ENTRE PARENTHÈSES À LA FORME QUI CONVIENT:

1. _____ S'il avait beaucoup d'argent il (être) vraiment heureux.
2. _____ Je partirai aussitôt qu'ils (finir) leurs devoirs.
3. _____ Les jeunes filles françaises qu'il a (voir) étaient belles.
4. _____ Voudriez-vous que je vous (donner) deux mille francs?
5. _____ Après qu'il (dire) au revoir à ses amis il est parti pour la France.
6. _____ Le mois dernier il (travailler) pendant quarante heures.
7. _____ Elles (se lever) à 8 heures. Elles (se laver) les mains et le visage à 8:10. Elles (descendre) à 8:30 mais elles (ne pas descendre) leurs valises.
8. _____ Quand nous étions en Italie nous (aller) souvent à la plage.
9. _____ Croyez-vous que nous (pouvoir) finir avant son arrivée.
10. _____ Nous (attendre) mon frère depuis 45 minutes quand il est arrivé.
11. _____ Si j'avais eu assez d'argent je (acheter) une voiture d'occasion.
12. _____ Il (neiger) toute la nuit et les routes étaient dangereuses au moment où je suis parti.
13. _____ Elles se sont (rencontrer) devant le théâtre à 8 heures précises.
14. _____ Il faut que nous (finir) nos études avant de sortir.
15. _____ Croyez-vous qu'il (avoir) vingt ans? Je crois qu'il (avoir) l'air plus jeune.
16. _____ Il est possible que nous (être) en retard.
17. _____ Nous nous sommes (dire) qu'il valait mieux de ne pas étudier.
18. _____ Elle est heureuse que nous (être) ici.

19. _____ Hier elles (aller) en ville et elles (acheter) une voiture française; mais je crois que je préfère la voiture italienne qu'elles n'ont pas (vouloir) acheter.
20. _____ Nous n'avons pas d'argent; c'est pour ça que nous avons beaucoup de problèmes. Si seulement nous (être) riches.

B. VERBES

1. nous (avoir)-plus-que-parfait _____
2. ils (être)-conditionnel passé _____
3. vous (attendre)-futur _____
4. je (chanter)-conditionnel _____
5. il (aller)-présent _____
6. elle (croire)-passé composé _____
7. tu (dire)-passé composé _____
8. elles (connaître)-imparfait _____
9. je (avoir)-passé composé du subjonctif _____
10. vous (parler)-présent du subjonctif _____

C. CHANGER (S'IL LE FAUT) LA FORME DES PHRASES SUIVANTES, SOIT POUR DES RAISONS DE STYLISTIQUE SOIT PAR SOUCI DE CLARTÉ:

1. Pensez-vous que nous ayons assez de temps?
2. La pomme est cultivée dans la Nord de ce pays.
3. Nous croyons que nous pourrons vous rendre visite ce soir.
4. Le vin a été bu par les invités.

D. LA FRANCE ET LES FRANCAIS

1. Qui est le roi le plus important de la Renaissance française? Pourquoi?
2. Qui est calvin? Pourquoi est-il important au point de vue de la religion de la Renaissance?
3. Qui est Jeanne d'arc? Qu'est-ce qu'elle a fait pour la France?
4. Comment les Romains ont-ils transformé la Gaule?
5. Discutez un peu Louis XIV: l'homme, son règne, ses accomplissements.
6. Qu'est-ce que l'Édit de Nantes?
7. Donnez la signification de la phrase: "Paris vaut bien une messe"
8. Pendant quelle époque l'architecture gothique est-elle apparue? Est-ce qu'il y a des cathédrales gothiques en France aujourd'hui?
9. Qui est Charlemagne?
10. Discutez un peu Rabelais and Montaigne.

1007

UNIVERSITY OF ILLINOIS
Urbana, Illinois
61801

Department of French

Offer of an Assistantship for 1967-1968.

Dear Mr. Powell:

1. We are pleased to offer you a half-time assistantship for the year 1967-1968, at a salary of \$2400 for the academic year, or if you prefer, a one-third time assistantship at a salary of \$1600 for the academic year. Attached to this letter is a form on which you may indicate your preference. If you wish to decline this appointment, will you please sign where this is indicated, and return the form to us.

The assistantship also provides a waiver of tuition and fees.

2. You are invited to attend our Orientation Institute for new assistants. This Institute will convene on Thursday, September 7 and continue through Wednesday, September 13, ending the day before registration begins. You are requested to arrive in time to participate in this program for its entire duration. The program is intended to acquaint you with the Department and particularly its methods and procedures in teaching the courses to which you will be assigned. It will also include some rapid review in the French language for the purpose of determining what further training may be desirable. For native speakers of French, this last will be replaced by a review of English, and orientation in procedures in an American college. You will receive an additional salary payment of \$100 for participating in this program. All new assistants are expected to participate.

The program will occupy each day except Sunday: Saturday will include a half day. You should therefore plan to establish yourself in living quarters in Urbana or Champaign in advance, and report at 8 A.M. on Thursday, September 7, in Room 232 Lincoln Hall (Wright and Chalmers Streets) just opposite the office of the French Department.

3. Definition of a half-time assistantship

The University sets twelve hours a week as a full-time teaching load. Half-time, then, is six hours. In the case of foreign languages, however, with few exceptions the courses of the first two years meet four hours weekly. Thus we can arrive at a half-time teaching load only by averaging the loads of two semesters. This is done by assigning all new assistants to teach one section the first semester and two sections the second semester.

The University considers this technically an assignment of one-third time the first semester and two-thirds-time the second semester. Since assistants' salaries are closely tied to the teaching load, the person teaching one four-hour section the first semester and drawing a half-time salary is in a sense overpaid. In such cases, the administration stipulates "the assistant should be advised of the obligations incurred by him in this arrangement, and an acknowledgment of these obligations signed by him should be in [the] files." In other words, (1) should the assistant resign at the end of the first semester, he would be obliged to return to the University the amount he has been overpaid; (2) the assistant agrees to teach two sections the second semester. This statement of acknowledgment is included on the acceptance sheet attached.

The half-time assistant teaches one four-hour section a week one semester, and two four-hour sections the other semester. In some cases he will be asked to teach a five-hour section. All teachers of courses with a laboratory program work one hour a week as monitors in the Language Laboratory. New assistants participate in in-service training during their first semester. This consists of attendance four hours weekly at an observation class and registration in French 405, a non-credit course entitled "Teaching College French," meeting one hour weekly. In addition, assistants are asked to serve on examination and textbook committees.

4. Definition of a one-third time assistantship

The assistant on one-third time teaches one section meeting four or five hours weekly each semester. Except for the smaller teaching load, his duties are the same as those of the half-time assistant, described above.

5. Equation of graduate study to the teaching assistantship.

A full study load consists of four units of graduate work (one unit is equivalent of four semester hours). An assistant on a half-time appointment may carry as much as three units of graduate work or three fourths of a full study load. An assistant on a one-third-time appointment may carry as much as $3 \frac{3}{4}$ units of graduate work. Four units are considered a full-time load.

You will receive more information later when you have indicated your acceptance of the assistantship on the attached form. We welcome any questions from you.

Sincerely yours,

B. H. Mainous

B. H. Mainous
Head, Department of French

Ann Marie Swindlehurst marries Russell Powell

1009

Miss Ann Marie Swindlehurst, daughter of Mr. and Mrs. John R. Swindlehurst, 18 Dart Ave., and Russell T. Powell, son of Mr. and Mrs. Walter Powell, Carbondle RD 1, were united in marriage Oct. 8 at 2 p.m. in the Berean Baptist Church. The Rev. Arthur Meneley performed the ceremony

before an altar decorated with white gladioli and mums.

Given in marriage by father, the bride wore a white lace street-length dress over beige crepe trimmed at the neckline, hem, and three-quarter length sleeves with a band of white crepe and but-

toned to below the waist in the back. Her white feathered pill-box hat featured a noseveil. She carried a hand bouquet of white pompons, chrysanthemums and ivy with a shower of velvet ribbon.

Miss Linda Tonkin, this city, was maid of honor. Her aqua crepe street-length dress was styled with sleeveless bodice, bateau neckline forming a scalloped "v" in the back and accented at the back waistline with a large bow and streamers cascading to the hemline. She wore a matching headpiece and carried a bouquet of pink pompons and chrysanthemums.

S. Robert Powell, Washington, D.C., was his brother's best man. Donald W. Powell, New York City, another brother, and Richard J. Swindlehurst, brother of the bride, ushered.

Dinner followed at Crystal Pines. The bride's mother wore a moss green knit suit with brown accessories. The mother of the bridegroom wore a cocoa brown suit with gold accessories. Both wore orchid corsages.

For a wedding trip to the New England States, the bride wore a green tweed suit, black accessories and corsage of orchids. The couple will reside at Bainbridge, Md.

The bride is a graduate of Benjamin Franklin High School and was employed by the First National Bank of Jermyn. The bridegroom is a graduate of Fell Township High School, attended Pennsylvania State University and is serving with the U. S. Navy Sea Bees in Bainbridge.

SRP →

1010

DEPARTMENT OF FRENCH AND ITALIAN
FIRST SEMESTER 1967-68

	<u>HOME ADDRESS</u>	<u>HOME PHONE</u>	<u>OFFICE</u>	<u>OFFICE PHONE</u>	<u>OFFICE HOURS</u>
Alcover	1610 Dorchester, Apt. 20	6-7907	B631	7-7835	12:30-1:20 MWF
Arandjelovic, S.	Hoosier Crts., Apt. B3	6-7625	Atw.		9-11 T
Arandjelovic, V.	Hoosier Crts., Apt. B3	6-7625	Atw.		4:30-6:30 W
Armstrong	GRC S127	7-7308	Atw.		9:30-10 M; 3-4 Th
Beverly	GRC C331	7-6883	Atw.		9-10:30 MWF
Bodie	322 University East	6-1013	Atw.		1:30-2:15 MWF
Borger	1302 Atwater	6-2686	GH304		9:30-10:30 MF
Brasor	233 Hershey	7-5884	Atw.		9:30-11:30 M
Bridges	808 S. Washington	9-7552	Atw.		10:30-11:30 TTh
Brown	105 Mottier	7-4342	Atw.		10:30-11 T; 1-2 F
Buehler	213 University East	9-8149	B634	7-7913	9-11 M; By App't.
Burnett	3540 Fullerton Pike	825-5449	Atw.		3:30-4:15 MW
Caldwell	508 S. Morton	9-3807	Atw.		8:30-9:30 MW
Carotenuto	353 Evermann Apts.	9-7638	Atw.		10:30-11:30 TTh
Carr	913 Maxwell Terr.	2-9920	B627	7-1134	1:30 M
Caruthers	501 S. Fess	6-4468	Atw.		3-5 MWF
Casagrande	120 Kingston Pl., #33	9-2707	B626	7-1249	3:30-5:30 TTh
Casariago	GRC Box D216	7-2773	Atw.		9:30-10:30 WF
Catling	GRC Stempel 128	7-2880	Atw.		1:30-2 M; 1:30 W
Catura	3315 Longview, Apt. 62	9-4431	GH307		11:30-12:30 MWF
Chagnaud	100 E. Miller Dr. #30	6-7424	Atw.		4:30-6:30 W
Chaitin	3200 Longview, Apt. 33	9-8067	B633	7-7812	2:30-3:15 MTTh
Champigny	1040 Maxwell Lane		B614	7-6324	11-12 TTh
Clark	GRC D315	7-3698	Atw.		1:30-2:30 MF
Cloutier	Mem. Hall, Wells Quad	7-5045	Atw.		10-11 MF
Cook	3315 Longview, Apt. 62	9-4431	Atw.		9:30 MWF
Coon	1302 Atwater	6-2686	GH304		9:30-11:30 MW
Cooney	2002 E. 7th	9-4985	GH328		11:30-12:15 MTThF

DEPARTMENT OF FRENCH AND ITALIAN
FIRST SEMESTER 1967-68 Page 2

1011

<u>NAME</u>	<u>HOME ADDRESS</u>	<u>HOME PHONE</u>	<u>OFFICE</u>	<u>OFFICE PHONE</u>	<u>OFFICE HOURS</u>
Costas	829 E. Cottage Gr.	9-3692	Atw.		11:30 D
Craft	114 1/2 E. 6th St.	9-3649	Atw.		11:30-12:30 TTh
Custred	Campus View #913	9-6363	Atw.		10:30 TTh
D'lo	215 N. Johnson #10	2-8409	Atw.		10:15-12:15 Th
Davis, Marilyn	615 E. 14th	9-5779	Atw.		10:15-12 MTh
Davis, M. (Sec'y)	349 Evermann Apts.	2-5319	B607	7-7538	8-12 1-5 D
de Gain	321 E. 4th	9-6253	Atw.		2:30-3:30 D
Deleuze-Dordron	GRC Weatherly 134	7-7862	Atw.		2:15 D
Diaconoff	811 N. Grant	6-3868	GH307		9:30-10:30 D
Dix	104 Pinewood Drive	6-2889	Atw.		8:30-9:30M; 9-10T
Downes	A-1 Hoosier Courts	9-7710	GH307		8:45-9:45 M-W
Farrall	327 W. Univ. Apts.	2-3783	GH308		9:30-11:30 F
Feinzig	GRC Vos Hall 312	7-3576	Atw.		9-10 MW
Filipek	GRC Box C-232	7-5749	GH328		2:30-4:30 F
Fittz	405 S. Highland	9-8420	Atw.		3:30-4:30 MW
Fogg	GRC Moffat 116	7-5107	Atw.		9:30-10:30M; 1-2Th
Friedman	GRC Stempel 210	7-3886	Atw.		2:30-3:30 D
Gans	515 E. Smith Ave.	6-2872	B620	7-6619	1:20-2:20 MWF
Gerhard	405 S. Highland	9-8420	Atw.		10-12 MW
Gerrard	324 S. Highland	9-3274	B612	7-8044	2:30 MW
Gravit	519 S. Fess	9-9373	B607	7-7538	1-3 D
Greenspan	511 N. Lincoln	9-7692	Atw.		12:30-2:30 M
Gross	GRC D122	7-2078	Atw.		9:30 MF
Guiragossian	209 University West	9-4973	B635	7-7958	On leave Sem. I
Harker	GRC Moffat 224	7-6892	Atw.		10:30-11:30M; 1-2W
Hatcher	1415 E. 3rd St.	9-3786	B615	7-6222	By appointment
Hedrick(Dept. Sec'y)	Prow Road	2-3841	B642	7-1952	8-12 1-5 D
Hines	GRC Hershey 134	7-3683	Atw.		9:30-10:30 WF

DEPARTMENT OF FRENCH AND ITALIAN
FIRST SEMESTER 1967-68 Page 3

1012

<u>NAME</u>	<u>HOME ADDRESS</u>	<u>HOME PHONE</u>	<u>OFFICE</u>	<u>OFFICE PHONE</u>	<u>OFFICE HOURS</u>
Hope	Sare Road	6-6713	B642b	7-5458	9-12; 1-5 D
Houston, J.	1217 Maxwell Lane	2-6225	B616	7-7829	By Appointment
Houston, M.	1217 Maxwell Lane	2-6225	B603	7-5764	By Appointment
Hunt	518 S. Swain	9-9431	B617	7-6488	By Appointment
Hyde	936 S. Hawthorne	6-2120	B632	7-2011	11:20-12:00 MWF
Jacobberger	100 E. Miller Dr. #30	6-7424	Atw.		10:45-12:45 W
Jakey	708 S. Cory Lane #97	2-9144	Atw.		3:15-4 M; 9:30-10T
Jones	504 North Lincoln		GH303		2:00-3:00 TTh
Joseph, G.	331 University East	9-3578	Atw.		9:30 MW
Joseph, S.	331 University East	9-3578	Atw.		9:30 T
Kibler	715 E. 8th	9-1045	B619	7-6764	11:30-12 MWF
King, Miss	507 1/2 Kirkwood	6-7800	Atw.		3:15-4 TTh
King, Mrs.	RR #10 Box 1	2-4920	Atw.		2:30 TTh
Klein	100 E. Miller Dr. #30	6-7424	Atw.		4:30-6:30 W
Kleinhenz	1603 E. 3rd #329	9-6009	GH307		9:30-10:30 D
Kurtz	1200 N. Indiana #1	9-7606	GH328		12:30 TTh
Lapeyre	Evermann Apts. #567	6-8027	B637	7-7964	2:30 M; 12:30 W
Larson (Sec'y)	1506 Dorchester #11	2-2933	B642	7-1952	8-12 D; 1-5 D
Leake	2331 N. Dunn	2-4304	B610	7-6029	On Leave 1967-68
LoCastro	GRC Moenkhaus R107	7-7759	Atw.		2:30-3:15 TW
Loker	1503 Atwater	6-2712	Atw.		8:30-9:30 TTh
Lutkus	409 N. Indiana	9-3726	B611	7-2221	9:30 MWF; 1:30 Th
Maas	GRC F112	7-4870	Atw.		2:30-4:15 T
Martini	GRC F312	7-7484	Atw.		9:30-10:30 WF
McIntosh (Sec'y)	RR #1 Bloomfield	876-1814	B642	7-1952	8-12 D; 1-5 D
Miles	309 S. Lincoln St.	2-8387	Atw.		1:30-3:30 MT
Miller, K.	914B Maxwell Terr.	9-3708	GH307		9:30 MWF
Miller, S.	914B Maxwell Terr.	9-3708	GH303		9:30-11 MWF

DEPARTMENT OF FRENCH AND ITALIAN
FIRST SEMESTER 1967-68 Page 4

1013

<u>NAME</u>	<u>HOME ADDRESS</u>	<u>HOME PHONE</u>	<u>OFFICE</u>	<u>OFFICE PHONE</u>	<u>OFFICE HOURS</u>
Musa	800 Sheridan Rd.	2-2013	B622	7-7035	By Appointment
Najam	1301 Longwood Dr.	2-0059	B621	7-8253	By Appointment
Newton	1000 S. Ballantine	6-8311	B630	7-3127	By Appointment
Noris	214 E. 7th St. #3	6-3675	B630	7-3127	On Leave 1967-68
Odom	1025 So. Dunn St.	2-2284	Atw.		11-12 TTh
O'Donnell	432 S. College, Apt. 2	6-3512	Atw.		8:30-9:30 MWF
Pfohl	410 E. 4th St.	9-3153	B618	7-6596	1-2 MF; 10-11 Th
Plyley	GRC Box C205	7-3581	GH304		1:30 MW
* Powell	515 East First St.	6-5959	Atw.		4:15 T; 2:45 F
Précy	408 N. Grant	6-7842	B635	7-7958	10:30-11:30 MWF
Rainof	325 E. Third	6-8320	B625	7-2302	1:30-3:30 WF
Randall	329 S. Fess		Atw.		2:30-4:30 MW
Rarog	GRC D304 Vos	7-3360	Atw.		2:30 MWF; 10:30 TTh
Ricciardi(Wk.St.)	Briscoe 632A	7-8936	B642a	7-1952	2-5 D
Riser	GRC Moffatt 226	7-6892	Atw.		2-3 M; 2:30 T
Rosenberg	120 Kingston Pl. #11	9-0243	B624	7-7231	1:30 MWF
Rotolo	1015 N. College #5	6-1919	Atw.		9:30-10:30 TTh
Saunders	416 E. 4th St.	9-7679	B628	7-2863	By Appointment
Schechter	405 S. Highland	9-8420	Atw.		10:30-11:30 MWF
Schenkman	GRC T266	7-4534	Atw.		3:30-4:30 MT
Shelley	Box 314 Mem. Hall	7-2605	Atw.		2-3 TTh
Sherrington	422 1/2 S. Henderson	6-2061	GH304		11:30-12:30 MWF
Singerman	1200 N. Indiana #51	9-6709	Atw.		3:30-4:30 MW
Smith	GRC S320	7-3316	Atw.		2:30-3:30 MW
Spulber	4410 Blackstone Crt.	2-0404	GH304		11:30-12:30 MW
Streett	GRC C230	7-5149	GH328		10:15-11 MWF
Thess	623 E. Atwater		Atw.		1:30-2:30 MW
Trupiano	GRC D134	7-2383	Atw.		8:30 T; 9:30 W

DEPARTMENT OF FRENCH AND ITALIAN
FIRST SEMESTER 1967-68 Page 5

1014

NAME	HOME ADDRESS	HOME PHONE	OFFICE	OFFICE PHONE	OFFICE HOURS
Valdman	2411 Fritz Dr.	2-1749	LH310	7-8287	By Appointment
Valette	3200 E. Longview #2	9-4288	B629	7-7884	10:30-11:30 M-F
Vedvick	2627 E. 2nd St. #9	9-2525	B636	7-8059	1:00-2:00 M-W
Warner	605 S. Fess	9-7469	Atw.		1:30-2:30 TTh
Watts	522 E. Kirkwood #5	6-7486	Atw.		1:30-3:30 M
Webb	GRC D329	7-4084	Atw.		10:30 T; 2:30 F
White	GRC C327 Stempel	7-6628	Atw.		9:30-10:45 WF
Wikler	123 Campus View	9-5250	Atw.		3:30-4:30 T
Will	721 Ballantine	6-4821	B609	7-5971	9:00 D
Williams	427 S. Henderson #4	6-2328	Atw.		10-11 MWF; 2-3 T
Winwood	500 S. Lincoln	6-8651	Atw.		3-4 M; 10-12 F
Witney	1101 S. Park	2-5276	Atw.		2:30 T; 10:30 Th
Yeiser (Wk.St.)	Briscoe 305A	7-9214	B642a	7-1952	8-11 D
Young, K.	3740 Woodyard Rd.	6-8517	Atw.		1:30-3:00 MWF
Young, M.	3740 Woodyard Rd.	6-8517	Atw.		2:30-4:15 W
Zaytzeff	1610 Dorchester Dr. #20	6-7907	Atw.		9:15-10:15 M-W

OTHER USEFUL NUMBERS

George McClain	Building Manager		7-3121 (Evening Rm. Reserv.)
Warren Shirey		Bry 105	7-1775 (Day Rm. Reserv.)
Norman Mikesell	Language Lab Director	B114	7-8383
Phillip Leamon	Coordinator-Language	LH101	7-3333
	Indiana Language Program	LH101	7-5806
Leo Wampler	Ballantine Mimeo/Photocopy	B544	7-1636
Lora Jones	Ballantine Post Office	B22	7-5303
Georganne Applewhite		B642	7-1952 Saturday 9-12

1015

CU4517 (1-68)

MEMBER STATEMENT

INDIANA UNIVERSITY EMPLOYEES FEDERAL CREDIT UNION

• S ROBERT POWELL
FRENCH & ITALIAN
515 E. 1ST ST.
BLOOMINGTON, IND.

PLEASE REPORT PROMPTLY ANY ERRORS
IN SHARE OR LOAN ACCOUNT TO CHAIRMAN
OF THE SUPERVISORY COMMITTEE

MEMBER IDENTIFICATION NOS 9053		SOCIAL SECURITY NO 198-34-C586		ENTR. FEES PAID 3/31/68		PER. COENDING 9/30/68		NUMBER OF SHARES STARTING 1 ENDING 5	
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SHARES		TRANSACTIONS		LOANS			
TRANSACTION	BALANCE	CODE	MO/DAY	NOTE NUMBER	INTEREST	PRINCIPAL	BALANCE
	5.00		BAL FWD				
.09	5.09	DV	06/30				
24.00	29.09	PD	07/20				
		RE		0021869			480.00-
		PD	04/05	0021869	4.80	19.20	460.80-
		PD	05/05	0021869	4.61	19.39	441.41-
		PD	06/05	0021869	4.41	19.59	421.82-
		PD	07/05	0021869	4.22	19.78	402.04-
		CP	07/10	0021869	.53	402.04	.00-
		NL	07/10	0025175		1102.57-	1102.57-
		PD	08/20	0025175	15.07	18.93	1083.64-
		CP	09/11	0025175	7.95	192.05	891.59-
		CP	09/17	0025175	1.78	148.22	743.37-
	29.09		09/30		43.37S		743.37-

YEAR TO DATE DIVIDENDS .09	CODE DESCRIPTION CP - CASH PAYMENT BF - BALANCE FORWARD DV - DIVIDEND FF - FEES OR LATE CHG. IR - INTEREST REFUND	CODE DESCRIPTION NL - NEW LOAN PD - PAYROLL DEDUCTION RE - REVERSE ENTRY OR OTHER ADJUSTMENT TR - TRANSFER OF FUNDS WS - WITHDRAWAL OF SHARES	YEAR TO DATE INTEREST 47.37	THIS IS YOUR PERMANENT RECORD. RETAIN THIS STATEMENT FOR INCOME TAX REPORTING PURPOSES
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1016



SELECTIVE SERVICE SYSTEM

Form Approved
Budget Bureau No. 33 R 202 1

GRADUATE OR PROFESSIONAL COLLEGE STUDENT CERTIFICATE

Date: 10-24-68

1. Name and Address of Student

Silas Robert Powell
RD #1
Carbondale, Pennsylvania

Selective Service No.

36	79	43	269
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PART I-GRADUATE STUDENTS

2 (a) The student identified above has been accepted for admission to graduate school for a full-time course of instruction leading to a graduate degree, in the class commencing _____ and being the first class commencing after he completed the requirements for admission.

2 (b) The student identified above has entered upon a full-time course of instruction as a candidate for a graduate degree, which commenced on Sept. 65, and currently is meeting degree requirements, and is expected to attain the degree of Ph.D. in French Lit. on or about June 1970.

PART II-PROFESSIONAL STUDENTS

3 (a) The student identified above has been accepted for admission to _____ school in the first year class commencing _____ and being the first class commencing after he completed requirements for admission.

3 (b) The student identified above has entered upon, the _____ year of his professional studies, and is satisfactorily pursuing a full-time course of study leading to graduation with the degree of _____ in about _____.

PART III-GENERAL

4 The student identified above is (check one)

☐ No longer enrolled full time☐ Not eligible to continue☐ Graduated

5. Remarks

This form is to be prepared by authorized representatives of colleges and universities who are certifying the scholastic status of student to selective service local boards. The form is to be completed by filling in appropriate blank spaces and placing "X's" in appropriate boxes. Submit the original of this form to the local board with which the student is registered at the address shown in Item 6. A copy may be furnished to the registrant and a copy retained. Submission of this form does not constitute a request for deferment. Authentication of information on this form may be by any means evidencing that a responsible official of the institution has verified its preparation.

A graduate college student, for the purposes of classification by a local board, is defined to be a student who has been accepted for or has entered upon a full-time course of instruction at a graduate school as a candidate for a graduate degree, including, in addition to course work, teaching and research assistance, preparation for foreign language and other required examinations, and supervised work on graduate theses.

A professional college student, for the purposes of classification by a local board, is defined to be a full-time student who has been accepted for admission by, or who is in attendance at a professional school, including law, medicine, dentistry, veterinary medicine, osteopathy, optometry, pharmacy, chiropractic, or chiropody. A student at the preprofessional level of instruction preparing to become a student in a professional school is considered to be an undergraduate student.

6. Address of Local Board

S.S.S.
Local Board #79
41 N. Main St.
Carbondale, Pennsylvania, 16407

7. Authentication

Name and address of Institution

1017

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1968-69

<u>NAME</u>	<u>HOME ADDRESS</u>	<u>HOME PHONE</u>	<u>OFFICE</u>	<u>OFFICE PHONE</u>	<u>OFFICE HOURS</u>
Alami	701 E. 10th St.	6-7761	Atw.	7-9495	10:30-12:30 TTh
Alcover	316 E. University #20	6-1042	B631	7-7835	2-4:30 F
Alessia	Eigenmann 387	7-5052	GH304	7-2720	11:30-12:30 MW
Arandjelovic	Hossier Courts #B-3	6-7625	Atw.	7-9495	10-12 F
Augustinos	Campus View #C13	9-6588	Atw.	7-9495	12-2 W
Baldassaro	Wells Quad M18	7-2865	Atw.	7-9495	9:30-10:15 MW
Barden	Eigenmann 809	7-3291	Atw.	7-9495	10:30-12:30 T; 9:30 F
Bates	Eigenmann 322	7-4318	Atw.	7-9495	2:30-3:30 MW
Bertrand-Guy	Eigenmann 301	7-5535	Atw.	7-9495	3:15 MW
Beverly	405 S. Highland	9-8420	Atw.	7-9495	9:30-10:30 TTh
Blackmun	Eigenmann 128	7-2745	Atw.	7-9495	3:15 T; 2:30 W
Block	430 S. Dunn St. #324	2-4559	Atw.	7-9495	1-3 T
Bodie	University Apts. E. #301	6-1018	Atw.	7-9495	1:30-2:15 TTh
Brasor	330 S. Jackson	9-6682	Atw.	7-9495	11:30 M; 3:30 W
Buehler	University Apts. E. #213	9-8149	B634	7-7913	By Appointment
Burnett, C.	914B Maxwell Terrace	9-4783	Atw.	7-9495	2:30-4:30 T
Burnett, D.	914B Maxwell Terrace	9-4783	Atw.	7-9495	10:30-12:30 T
Caldwell	508 S. Morton	9-3807	GH304	7-2720	10:30 MTh
	918 Maxwell Terrace	2-9920	B627	7-1134	1:30 M
	R.R. #1	6-1622	Atw.	7-9495	2:15-4:15 Th
Caruthers	430 S. Dunn St. #307	6-1487	Atw.	7-9495	1:30-2:30 MW
Casariago	Eigenmann 341	7-7414	Atw.	7-9495	2:30-3:30 WF
Catling	405 S. Highland	9-8420	Atw.	7-9495	11:30-12:30 MW
Catura	3315 Longview #62	9-4431	Atw.	7-9495	9:30-10:30 MThF
Chagnaud	507 1/2 E. Kirkwood	9-8239	B637	7-7964	10:30-11:30 MT
Chaitin	3200 Longview #33	9-8067	B633	7-7812	2:30-3:30 MWF
Champigny	1040 Maxwell Lane		B614	7-6324	On leave II Sem.
Charles	111 1/2 W. Kirkwood	6-8316	GH307	7-2720	10:30-11:15 MW

1018

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1968-69

Page 2

Cooney	3315 Longview #62	9-4431	GH328	7-2720	12:30-2:30 F
Coté	Eigenmann 659	7-1373	Atw.	7-9495	1:30-2:30 MTh
Craft, S.	Eigenmann 218	7-4330	Atw.	7-9495	2:30-3:30 MT
Craft, W.	1709 W. 8th St. #23	9-3649	Atw.	7-9495	1-2 MWF
Custred	Hoosier Courts #A-3	9-6363	Atw.	7-9495	1:30-2:30 TTh
Dando	4111 Vernal Pike #13	2-8409	GH307	7-2720	11-3 Th
de Gain	321 E. 4th St.	9-6253	Atw.	7-9495	10:30-11:30 MW
Dischert	Eigenmann 1030	7-4506	Atw.	7-9495	8:30-10:30 Th
Ehlers	Eigenmann 1321	7-4519	Atw.	7-9495	2:30 MTh
Esquerre	Eigenmann 1291	7-1606	Atw.	7-9495	10-12 T
Etchen	Eigenmann 1206	7-4794	Atw.	7-9495	2-4 T
Fittz	405 S. Highland	9-8420	Atw.	7-9495	1-2 MW
Fogg	Weatherly 134	7-7862	Atw.	7-9495	2:30-4:30 W
Gans, E.	803 E. 11th	6-2872	B620	7-6619	12-1 MWF
Gans, M.	803 E. 11th	6-2872	B620	7-6619	By Appointment
Gerrard	430 S. Dunn St. #203	9-3274	B612	7-8044	10:30 W
Gravit	519 S. Fess	9-9373	B607	7-7538	On leave II Sem.
Gross	Eigenmann 126	7-2745	Atw.	7-9495	2:30-3:15 MW
Guiragossian	120 Kingston Pl. #23	9-4973	B635	7-7958	11-12 W
Hammond	Eigenmann 1124	7-7450	Atw.	7-9495	11:15-12:15 TF
Harker	Eigenmann 328	7-6705	GH328	7-2720	1:30-2:30 MTh
Harris	218 S. Roosevelt	9-3561	GH308	7-2720	1:30 MWF
Hatcher	430 S. Dunn St. #315	9-8053	B615	7-6222	By Appointment
Hedrick (Dept. Sec'y)	Prow Road	2-3841	B642	7-1952	8-12; 1-5 D
Heilbronn	315 S. Mitchell St.	2-8611	Atw.	7-9495	1:15-2:15 MF
Hines	Eigenmann 376	7-3155	Atw.	7-9495	10:30-11:30 TTh
Holtscaw (Sec'y)	Bloomfield	384-4542	B642	7-1952	8-12; 1-5 D
Hope	800 Sheridan Road	6-6718	B642b	7-5453	9-12; 2-5 D
Houston, J.	1217 Maxwell Lane	2-6225	B616	7-7829	By Appointment

1019

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1968-69

Page 3

Houston, M.	1217 Maxwell Lane	2-6225	B603	7-5764	By Appointment
Hunt	518 S. Swain	9-9431	B617	7-6488	By Appointment
Hurst	Eigenmann 1089	7-7727	Atw.	7-9495	2:30-3:30 TTh
Hyde, J.	305 E. 17th St. #6	9-4447	B632	7-2011	10:30-11:15 MWF
Hyde, M.	936 S. Hawthorne	6-2120	Atw.	7-9495	10:15-11:15 MF
Jacobberger	507 1/2 E. Kirkwood	9-8239	B637	7-7964	10-11:15 MT
Jakey	708 S. Corey Lane #97	2-9144	Atw.	7-9495	10:30-12:30 TTh
Jones	1610 Dorchester Dr. #30	6-8816	GH328	7-2720	1:30-3 M; 1-3Th
King (Sec'y)	3315 Longview #67	9-0479	B607	7-7538	8-12; 1-5 D
Klein	507 1/2 E. Kirkwood	9-8239	B637	7-7964	10:30-11:30 MW
Konrad	Eigenmann 1341	7-7014	Atw.	7-9495	3:30-4:15 TW
Laforest	Eigenmann 1429	7-3827	B637	7-7964	10:30-12:30 W
Lapeyre	703 W. Gourley Pike #111	6-8027	B607	7-7538	11:30-2 D
Larson (Sec'y)	3315 Longview #10	2-2933	B642	7-1952	8-12; 1-5 D
Leake	2331 N. Dunn	9-5615	B610	7-6029	9-11 TTh
Levitt	Eigenmann 320	7-6431	Atw.	7-9495	1:30-2:30 TTh
LoCastro	324 E. 2nd	9-5052	GH304	7-2720	10:30-12:15 Th
Lutkus	409 N. Indiana	9-3725	GH308	7-2720	By Appointment
Mazzola	727 W. Dixie #11	6-1940	B626	7-1249	3:30-4:30 MWF
Melidona	Weatherly 225	7-3816	Atw.	7-9495	1:30-2:30 MT
Mickel	117 N. Park Ridge Rd.	6-3992	B611	7-2221	10:15-11:2-3 TTh
Miles	120 Kingston Pl. #4	2-8387	GH307	7-2720	9:30-11 MW
Miller	424 S. Henderson #7	9-5460	Atw.	7-9495	1-3 Th
Moody	800 N. Smith Rd. #7-D	6-5948	LH401		10:30-12 MWF
Moreau	211 North Grant	9-1914	GH307	7-2720	1-4 TTh
Morris	409 E. 10th St. #11	9-9314	Atw.	7-9495	2:30-4 TW
Musa	2208 Covenant Dr.	9-8950	B622	7-7035	By Appointment
Najam	1301 Longwood Dr.	2-0059	B621	7-8253	By Appointment
Newton	1000 S. Ballantine Rd.	2-5820	B630	7-3127	2-3 T; 1-2 W

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1968-69

Page 4

Noris	423 S. Jordan	6-5225	B619	7-6764	By Appointment
Obergfell	3200 Longview #5	6-1076	Atw.	7-9495	1-3 Th
Papierniak	Eigenmann 1338	7-6910	Atw.	7-9495	9:30-10:15 WTh
Pfohl	410 E. 4th St.	9-3153	B618	7-6596	By Appointment
Popolizio	Eigenmann 1493	7-9835	Atw.	7-9495	10-11 W
* Powell	430 S. Dunn St. #324	2-4559	GH328	7-2720	2:30-3:30 TTh
Puerner	Eigenmann 418	7-8712	Atw.	7-9495	2:30-4:30 Th
Pung	527 S. Walnut #5	6-7310	Atw.	7-9495	1-3:30 T
Rainof	325 E. 3rd	6-8320	B625	7-2302	By Appointment
Randall	408 N. Grant #6	6-3903	Atw.	7-9495	1-3 TTh
Rarog	Weatherly 313	7-2494	Atw.	7-9495	9:30 MF; 1:30 W
Rayburn	RR 9, Box 61-D	825-9230	Atw.	7-9495	2-3:30 MW
Rey, A.	323 S. Grant #15	9-2154	B629	7-7884	10-12 MTh
Rey, J.	323 S. Grant #15	9-2154	B629	7-7884	1:30-2:30 W
Riser	Weatherly 306	7-1701	Atw.	7-9495	1:30 M; 3:30 W
Ritter	1212 N. Grant #B-1	6-3080	Atw.	7-9495	9:30 M; 1-2 T
Root	Weatherly 209	7-2059	Atw.	7-9495	3:15-4:15 MWF
Rosenberg	120 Kingston Pl. #11	9-0243	B624	7-7231	1:30-2:15 MWF
Saunders	416 E. 4th St.	9-7679	B628	7-2863	By Appointment
Savoie	719 E. 7th St.	2-8233	GH304	7-2720	2:30-3:30 TTh
Schechter	405 S. Highland	9-8427	Atw.	7-9495	12-2 MF
Schenkman	606 S. Park	2-1947	Atw.	7-9495	9:30-11:30 T
Schlater	Eigenmann 539	7-5177	Atw.	7-9495	8:30-10:15 M
Schutz	415 S. Dunn #6	6-8635	GH308	7-2720	By Appointment
Schwartz	611 E. University St.	6-1827	Atw.	7-9495	10:30 T; 1:30 F
Shelsy	715 E. 2nd St.	6-3295	Atw.	7-9495	10:30-11:30 TTh
Sommermeyer	Eigenmann 1321	7-4519	Atw.	7-9495	2:30-4:15 TTh
Tankersley	Eigenmann 1108	7-6613	Atw.	7-9495	9:30-11:30 Th
Thesz	623 E. Atwater	9-4709	Atw.	7-9495	10:30-11:15 TTh

1021

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1968-69

Page 5

Trupiano	606 S. Park	2-1947	Atw.	7-9495	1-2 W; 10:30 Th
Valdman	2411 Fritz Drive	2-1749	LH017	7-8287	11 TTh; 2:30 MW
Vedvik	314 E. 11th St.		B636	7-8059	10:30-11:30 MW
Walker	1501 S. Madison St.	6-3411	Atw.	7-9495	1-3 TThF
Walston (Sec'y)	305 E. Vermilya	9-5058	B621	7-8253	8-12; 1-5 D
Ricciardi	701 E. 10th St. #1	9-3776	Atw.	7-9495	9:30-11:30 M
Watanabe	Eigenmann 1022	7-3228	Atw.	7-9495	1:30-2:15 TTh
Watson	808 Tulip Tree	6-7486	Atw.	7-9495	Taught I Sem.
Webb	Eigenmann 635	7-6928	Atw.	7-9495	1:30-2:15 MW
Weinraub	510 E. Smith	6-2373	Atw.	7-9495	1-2 T; 9-10 Th
White	2514 E. 5th	2-3181	GH303	7-2720	3:15-4:45 MW
Will	721 Ballantine Road	6-4821	B609	7-5971	9:30 TTh
Williams	427 S. Henderson #4	6-2328	Atw.	7-9495	10:30 TTh; 8:30 W
Willson	Eigenmann 724	7-9853	Atw.	7-9495	3-5 M
Yellen	1600 E. Hillside	6-1347	Atw.	7-9495	9:30 MTThF
Zaytzeff	Eigenmann 1416	7-3203	B637	7-7964	3:30-4:30 TTh

OTHER USEFUL NUMBERS

Janitor			7-7372
George McClain	Building Manager		7-3121 (Even. Rm. Reserv.)
Warren Shirey		Bry 105	7-2489 (Day Rm. Reserv.)
Norman Mikesell	Language Lab Director	B114	7-8383
Lorraine Strasheim	Coordinator-Language	LH101	7-3333
	Indiana Lang. Program	LH101	7-5806
Francis Berry	Ballantine Mimeo/Photocopy	B544	7-1636
Lora Jones	Ballantine Post Office	B22	7-5303

1022



Indiana Bell Telephone Directory for

S.L.V. - 75875

BLOOMINGTON

~~comes~~ 91917
and VICINITY

Jail
902 Newhall St
Silver Spring, Md
[301-439-5790] 2-8519 Carter

March 1969

Area Code 812

2-8409 Steve

9-4611 - ALW.



DUP
1-212-369-2723
Sugy 78625 (w)
Foost 78018

My
659-0

Manager
27690

27920



BLOOMINGTON Pin—Pur 44

Pinnick Herbert R EvermannApts---336-5393
Pinto-Vega Santiago
WalnutGrvTrailerCt---339-8255

PIONEER THE spring gds

NashvilleRd---332-4932
Plotowski Jas 605TupTreeApts---332-9819
Piper Ruth M 1113 SRogers---332-0524
Pipher Donald E 830W4---339-3126
Pipher Richard 800NGrant---336-8788
Pirtle Guy 1610DorchesterDr---339-6513
Pitluck Laurence 4111VernalPk---336-2141
Pitluck Sherman concert bur
212 S SmithRd---339-2365

Pitman Everett 1312 SWashington---336-5871
Pitman Jerald 3404 S Madison---332-8706
Pitman Leonard L 708 SCoryLn---339-3929
Pitman Vernon Jr KnightbridgeRd---336-4032
Pitney-Bowes Inc 108½EKirkwvAv---332-0533
Pittman Richard Craig 409 SDunn---336-5073
Pittman Wm L 2305E2---339-3097
Pitts Robt D Rev 4203ArlingtonRd---332-4681

PITTSBURGH PLATE GLASS CO

See PPG Industries Inc

Pittsford Jas H 708 SWash---332-1627

PITTSFORD PLUMBING CO

738 SMorton---332-1627
Pitz Sally 800N SmithRd---339-2467
Pivarnik Michael Co 631 SkylineDr---336-8491
Pizza House 1011N Walnut---332-3369

PIZZA KING

1428E3---332-4495

PIZZERIA THE 405EKirkwvAv

Pizzo A C S J SareRd---332-2111
Pizzo Anthony SareRd---336-6775
Plank Ernest V
1025MeadowbrkDr---336-4527

Plank Patricia 508 SFessAv---336-4198

PLANNED PARENTHOOD

ASSOCIATION OF MONROE

COUNTY INC 717W4---339-2469

Plant Barbara 508 SFessAv---336-7680

Plantation Apartments

413 SHenderson---332-1509

Platt David RedbadHlApts---336-7614

Playford Walter G 208W2---339-0657

Pleasant Sam L 311E11---332-1397

Pless Marie Mrs 427N CollegeAv---332-1974

Pless Ray 812 S StullAv---332-2950

Pletcher David 509NFessAv---339-3047

Plew Aude 708W12---332-1170

Plew Don L 801WDodds---336-3889

Plew Frank T 3422ValleyViewDr---336-3796

Plew John M 909N Maple---332-7536

Plesky Clarence 703WGourleyPk---336-1581

Plotner John G 1603E3---339-5001

Plumb C H Mrs 304E20---339-6315

Plumb Clifford C 3521E10---339-6831

PLUMBERS & STEAM FITTERS

NO 615 403WK rkwdAv---336-6037

Plumer Karen 420 SFessAv---339-5663

Plummer D T 4180GrandAv---336-3616

Plummer Karen 425E11---339-2318

Plummer Robt E 305EVermilyaAv---339-7644

PLYMOUTH GARAGE

1700W3---339-9721

Poag Jas 918EUniversity---332-5879

Poel Lanny E HepburnApts---336-8163

Poel Thomas 100EMrDr---339-7359

Poesse Walter 408 SHigh---332-4225

Poeton Anthony 508 SFessAv---339-8094

Poff Dan E 120K ngstonP---336-7804

Poffenbarger R Jane 703GourleyPk---336-2286

Pogitsch Rudolph 3411TappRd---336-1437

Pogue Henry 108NJordanAv---332-0964

Pogue Robt 507 S Lincoln---336-1300

Pogwist Stanley
3522ValleyViewDr---332-0513

Pohlen Michael F
1910ChelseyCourt---339-8714

Poillion Bonnie 3315LongwvDr---339-0714

Pointer Rachel UnionvilleRd---336-2486

Pointer Robt UnionvilleRd---332-8665

Pokorski David Alan 1603E3---332-0377

Poland Arthur I 815E10---332-6993

Polematis Andreas 405E8---339-6382

POLICE DEPARTMENT

332-8321

Poling Cay Mrs 50FWodds---336-6442

Poling Ermer UnionvilleRd---332-0966

Poling Hanford UnionvilleRd---332-8629

POLINO JOHN M optmtrst

505N Walnut---339-6131

Poling Lucille 104½EKirkwvAv---336-6575

Poling Robt L ShuffieCreekRd---339-9077

Poltand Michael EvermannApts---339-2898

Polvnick Sidney 1415E3---336-2369

Pollack Sidney 828WDixieAv---336-1462

Pollard Alan P 141NOverhllDr---339-8130

Polley Earl 1816 OliveAv---332-5867

Polley Harley Mrs 608W8---332-7567

Polley Jas E UnionvilleRd---332-0839

Polley Jennings M 582GreenRd---332-3481

Polley Jerry D 101NCurryPk---339-6746

Polley Jerry R 6111MerryWayLn---339-9088

Polley Jesse 1040ThorntonDr---336-5749

Polley Lillian P 335 SFairvW---336-4689

Polley Martha E ShlohRd---339-3607

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Polley Saml UnionvilleRd---339-9906

Polley Sigle 1120EThorntonDr---332-8529

Politt Jay D 1511PrairieDr---339-2884

Pollock A B 1330ValleyForgeRd---332-0024

Pollock Susan 414 SHenderson---332-1231

Pomeranz Thos 421E4---339-6833

Pomeroy Lynne 200EKirkwvAv---336-6396

Ponce Philip 919E10---339-5142

Ponsack Eugene C 1816 SCurryPk---339-9076

Pont John HeritageWoodsRd---339-1227

Pontius Sharon 404 SFessAv---339-1810

Pontius Sue 621NCollegeAv---332-6491

Ponton Fred 922WindingWay---336-5570

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1709HuntingtonDr---339-9466

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Pooler David WalnutGrvTrailerCt---336-7490

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407N Walnut---332-1457

Res 1217E1---332-7542

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Poolitsan Nick 609N Walnut---332-3498

Poolitsan Peter 1913E3---336-5673

Poolitsan Peter G 1217E1---332-9037

Poolside Apts 430 SDunn---332-2802

Poore Maude 800NGrant---336-3375

Pope Carolyn 714AtwaterAv---339-4703

Pope Chas A 908 SRogers---332-7144

Pope Chas R 605LaddAv---332-5737

Pope F E Elizabeth 1029WRalstonDr---332-4098

Pope Geo A 1006 SWash---332-2317

Pope John H Jr 822 SHenderson---332-7191

Pope Rick Whiteha Pk---339-7862

Pope Roy J 915W9---339-1471

Pope Sharon 620N CollegeAv---336-8365

Pope Whitney 221 S Roosevelt---336-1570

Popkin Wm D 2000Windsor---339-2714

POPLARS MIDTOWN MOTOR HOTEL

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Popoff Christo M 1917VivaDr---336-2190

Popp Jerome 703GourleyPk---339-4951

Popp Jerry A 2215W3---339-5362

Popp John 101 Sun on---339-7696

Porcelli John J 626GrandviewDr---336-6471

Porter Albert Gerald 412WDodds---336-6010

Porter Alta 1303W13---339-3500

Porter Blanch 904N Summit---339-5731

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BrummettsCrkRd---332-8847

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Porter Jas S 1201WAllen---339-2086

Porter Jerry Bethe Ln---336-4388

Porter Jimmie AndersonRd---332-2238

Porter John 703GourleyPk---336-2839

Porter John Harvey 723Ravencrest---336-4638

Porter John Lewis 3111MarketPl---332-7484

Porter Louisa 2307E2---336-8688

Porter Marc 217E1---332-3704

Porter Margaret Mrs 1106NDunn---336-3632

Porter Mary 413WDodds---336-2256

Porter Robt H 1435KinslerPk---332-6877

Porter Ruth Ann Mrs 3010ArrowAv---339-8954

Porter Sylvia 1400W6---332-4933

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505EKirkwvAv---332-1510

Porter Wm A Bethe Ln---336-8742

Portman Jeff 316EUniv---339-1891

Portnoi Nathan 522½W17---339-8957

Portnoy Bernard 1715CircleDr---339-5820

Portuguese Airways TAP

See TAP Portuguese Airways

Reservations & Information

Posada Rafael 114½E6---339-4106

Posson G K 225N SmithRd---332-5363

Res 1022 SouthdownsDr---336-5363

Post Ofc---See L S Government---339-9764

Post Richard 1608Wood andDr---332-5588

Potashnik Al 1415N JordanAv---339-4610

Potter Bennett 215E12---332-2498

Potter Christopher A
800N SmithRd---332-2940

Potter Donald E 4520CambridgeCt---336-6435

Potter Gary M 1603E3---339-2879

Potter Jerry BrummettsCrkRd---336-1548

Potter Larry E 2429BroadviewDr---336-7860

Potter Vernie G 2619E2---336-8418

Potter Wm N 710 SHenderson---336-5693

Potts Arthur 803WDodds---339-1514

SRP↓

Potts George 718 SRogers---336-8206

Potts Norman 3648MorningsideDr---339-1923

Pouch John S 211E8---332-9684

Poulos Helen 4420KinslerDr---336-7333

Poulos Phillip 1514 SMaxwell---339-7578

Pounds Dwight R 1700N Walnut---336-1924

Pounds N J G Prof
2203MoorePike---332-0567

Pourciau Lester J
1114 SHenderson---336-8711

Powell C E 809 SHenderson---336-4083

Powell C Randall 0 d37Hwy---336-2546

Powell Chas A 715WVvye---332-1158

Powell Edna 103½E Dr.scoil---332-9747

Powell Gary 418E17---336-7570

Powell Hester 601EUniv---332-2075

Powell Homer NashvRd---332-1775

Powell J Wayne 3700 OakleafDr---332-4816

Powell Jerry R VernalPk---332-8479

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Powell Lyle Scott WhitehallPike---332-4314

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3811MorningsideDr---332-9507

Powell Richard L 712 SPark---332-7180

Powell Robt 720WDodds---336-4658

Powell Roberts E
Her tageWoodsRd---336-6063

Powell S Robt 430 SDunn---332-4559

Power Sam 408N IndAv---339-3710

Powers Gerald R 605 SFessAv---339-1006

Powers Jas A Jr 212E2---339-6373

Powers Larry L 723N CollegeAv---339-3636

Powers Mary M 1201WAllen---336-7562

Powers Walter F 610CottageGrvAv---336-8005

Pownall Wm A 725WDixie---339-2638

Pozul Kenneth 415E11---339-1258

Pozzatti Rudy 117 Meadowbrk---336-5645

Prall Fred W 3222MeadowLn---332-6224

Pranger Eugene B 413 SJordanAv---339-1063

Prater Valerie 427 SHenderson---336-1535

Prather Dorothy AndersonRd---339-9892

Prather John F 703GourleyPk---332-2368

Prather Richard W 408N IndAv---339-1997

Pratt Allan D 324N Clark---3

1024

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Department of French and Italian

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April 10, 1969

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Dear Mr. Powell:

I am happy to offer you a teaching associateship for 1969-70.

The stipend will be \$2500. TAs receive remission of tuition fees except for a basic fee of \$76 per semester. The teaching load is an average of five hours a week.

Please let me know before April 15th if you are unable to make a definite commitment.

Sincerely yours,

QM Hope

Quentin M. Hope
Chairman

QMH:sm

1025

1056.36

PROMISSORY NOTE

032033

NOTE NO.

DATE

6/30

69

For value received, I/We

S Robert Powell

jointly and severally

promise to pay to INDIANA UNIVERSITY EMPLOYEES FEDERAL CREDIT UNION, or order,

One thousand fifty-six dollars & 36 cents

with interest at the rate of one per cent per month on the unpaid balance, in monthly installments at follows:

\$ 75 on the 5 of Aug 1969 and \$ 85 every month thereafter until the full amount has been paid.

COLLATERAL:

Signature

In case of default in payment as herein agreed, or, if at any time prior to payment in full of this note, my employment with Indiana University should terminate, the entire balance of this note shall become due and payable unless excused by Board of Directors. I/We hereby pledge all paid shares and payments on shares which I/We now have or hereafter may have in the Credit Union to secure the payment of the above described loan, interest, costs, or expenses that may accrue thereon, and I/We hereby authorize this Credit Union to apply any or all such shares and payments on shares to the payment of said loan, interest, costs, or expenses.

Value received, without relief from valuation or appraisement laws.

Each party of this note, whether as maker, endorser or guarantor, severally waives presentment for payment, demand, protest and notice of protest and dishonor of the same.

It is further agreed by each party hereto, that in case payments shall not be made at maturity, he shall pay the costs of collection and attorney's fees.

Signature of Witness

Signature

Maker

Signature Robert Powell

(Seal)

Comaker

(Seal)

Comaker

(Seal)

Address

430 S. Dunn #324

Bloomington, Ind.



No. 15523

4-2170

71-227
712

PAYE:94000000

**TO THE
ORDER**

□ S. ROBERT POWELL

FIRST NATIONAL BANK OF BLOOMINGTON
BLOOMINGTON, INDIANA

NOT NEGOTIABLE

-015523-

1076-079

1240 29 1 214

C U	MEMBER I D	CHECK	MO.	DATE DAY	YR.	
1-4 0300	5-11 9053	12-13 P0		14-19 7/21/70		20 8

JOURNAL VOUCHER

S. ROBERT POWELL

Nº 15529

DEBIT		NEW NOTE NO.	36	SCHEDULED PAYMENT	INTEREST RATE	FIRST PMT DUE DATE		CREDIT
21	22-28	29-35		37-41	42-44	MO.	DAY YR.	
1	1193.10	39546	2 <input type="checkbox"/> BI-WEEKLY 4 <input checked="" type="checkbox"/> MONTHLY	5650	1.00	10/5/70		
		51 FIXED 1 <input checked="" type="checkbox"/> PAYMENT 2 <input type="checkbox"/> PRINCIPAL	52 0 <input checked="" type="checkbox"/> NO AUTOMATIC TRANSFER 1 <input type="checkbox"/> DEBIT SHARES		LOAN TYPE 53 2	PLEDGE CODE 54-56 54-56		
	CHECK - DISBURSEMENT							400.00
	57-63	SHARE						64-70
21		LOAN PAYMENT	CURRENT NOTE NO. 22-28 32363					29-35
2								
	36-42	PRINCIPAL	NEXT PAYMENT DUE DATE:		MO.	DAY 43-48	YR.	49-55 1788.90
	56-60	INTEREST	INTEREST PAID TO DATE:		MO.	DAY 61-66	YR.	67-71 4.20
	OTHER:			OTHER:				

CHECK NO. _____
\$ _____
AMOUNT

**REVERSE
ENTRY**
75

APPROVED BY

CU 4525 (1-67)

RECEIVED BY

Robert Powell



SELECTIVE SERVICE SYSTEM

Form Approved
Budget Bureau No. 33-B-0202

GRADUATE OR PROFESSIONAL COLLEGE STUDENT CERTIFICATE

1027

(Complete Appropriate Item or Items)

1. Name and Current Mailing Address of Student

S. ROBERT POWELL
RD# 1
CARBONDALE, PA. 18407Date OCT 6, 1969

Selective Service No.

36 79 43 268

PART I - GRADUATE STUDENTS

- 2 (a). The student identified above has been accepted for admission to graduate school for a full-time course of instruction leading to the degree of _____, in _____, in the class commencing _____ and being the first class commencing after he completed the requirements for admission.
- 2 (b). The student identified above has entered upon a full-time course of instruction as a candidate for a graduate degree, which commenced on Sept. 1965, and currently is meeting degree requirements, and is expected to attain the degree of Ph.D., in French Lit., on or about June, 1971.

PART II - PROFESSIONAL STUDENTS

- 3 (a). The student identified above has been accepted for admission to _____ school in the first year class commencing _____ and being the first class commencing after he completed requirements for admission.
- 3 (b). The student identified above has entered upon, the _____ year of his professional studies, and is satisfactorily pursuing a full-time course of study leading to graduation with the degree of _____ on or about _____.

PART III - GENERAL

4. The student identified above is (check one) ☐ Not eligible to continue ☐ No longer enrolled full time
☐ Graduated _____ (Date)

5. Remarks

INSTRUCTIONS

Selective Service Regulations define a student's academic year as the twelve month period following the beginning of his course of study.

This form should be submitted when an individual has been accepted for admission as a graduate or a professional student to a college, university, or similar institution of learning (Item 2(a) or 3(a), and will be submitted promptly (1) at the beginning of a student's academic year (Item 2(b) or 3(b), or (2) when a student is no longer enrolled, not eligible to continue, or graduated (Item 4). When graduation occurs Item 4 should be completed, entering the date of graduation after that option.

The original may be forwarded to the State Director of the State in which the institution is located, for distribution to local boards within the State, or to other State Directors of Selective Service, or direct to local boards. When the latter plan is followed the address of the registrant's local board should be in his possession on a Registration Certificate (SSS Form 2 or 2-A) or a Notice of Classification (SSS Form 110). A copy may be furnished to the registrant and a copy returned.

Submission of this form does not constitute a request for deferment.

Authentication of information on this form may be by any means evidencing that a responsible official of the institution has verified its preparation.

6. ADDRESS OF LOCAL BOARD

SELECTIVE SERVICE SYSTEM
LOCAL BOARD 79
FIRST NATIONAL BANK BLDG.
41 N. MAIN ST.
CARBONDALE, PA. 18407

7. AUTHENTICATION

STUDENT COPY

Name and address of institution

Indiana University

Graduate School

To all who may read these letters, Greeting:
hereby it is certified that upon the recommendation of the Faculty,
the Trustees of Indiana University have conferred upon

S. Robert Powell

the degree of

Master of Arts

in recognition of the fulfillment of the requirements for this degree.

In Witness Whereof, this diploma is given at Bloomington,

Indiana. Dated November 21, 1969.

Attest: *Charles E. Harell*
Secretary of the Trustees



Joseph M. Suttler
President
Harrison Shull
Dean

SIMPSON**Powell Gains
MA Degree**

S. Robert Powell, son of Mr. and Mrs. Walter S. Powell, Carbondale RD, recently completed the requirements for the master of arts degree in French at Indiana University.

Mr. Powell, a Fell Township High School graduate, received his B. A. degree in languages from Pennsylvania State University, Washington, D.C.

He is now teaching at Indiana University and working on a doctorate there.

**M.A. degree in French
awarded to Powell**

S. Robert Powell, son of Mr. and Mrs. Walter S. Powell, RD Carbondale, recently completed the requirements for the Master of Arts degree in French at Indiana University.

Mr. Powell, a Fell Township High School graduate, received a Bachelor of Arts degree in languages from Pennsylvania State University, and attended George Washington University in Washington, D.C.

He is now teaching at Indiana University and working on a doctorate there.

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1969-70

<u>NAME</u>	<u>HOME ADDRESS</u>	<u>HOME PHONE</u>	<u>OFFICE</u>	<u>OFFICE PHONE</u>	<u>OFFICE HOURS</u>
Alami	701 E. 10th	6-7761	Atw.	7-9495	1:00-2:00 TW
Alcover	703 W. Gourley Pk. #110	6-2154	B631	7-7835	8:30-11:00 M
Arandjelovic	Campus View #104	6-7625	B614	7-6324	9:30-5:30 D
Barden	1201 W. Allen #8	---	MH309	7-2720	3:30-4:30 T, 2:30-3:30W
Beharriell	305 W. Dunn #12	9-6405	Atw.	7-9495	2:30-MW
Bertrand-Guy	Eigenmann #311	7-5993	Atw.	7-9495	2:30-4:15 M
Blackmun	218 S. Roosevelt	9-1840	Atw.	7-9495	12:30 M & Th
Blanchard	215 N. Rogers	6-8105	Atw.	7-9495	10:30-11:30 WF
Block	430 S. Dunn St. #324	2-4559	MH309	7-2720	2:00-4:00 W
Braor	1501 So. Madison	9-6682	Atw.	7-9495	1:30-3:30 T
Buckingham	703 So. Fess Ave.	2-8723	Atw.	7-9495	9:30 MF
Buehler			B634	7-7913	On Leave
Capusan	Univ. Apts. E. #16	2-7566	B634	7-7913	By Appointment
Carr	918 Maxwell Terrace	2-9920	B627	7-1134	1:30-2:30 MW
Carter, M.	R.R. #1	6-1622	Atw.	7-9495	2:30-4:30 M
Carter, W.	Hoosier Courts, Apt. A-7	2-8519	MH307	7-2720	9:15-10:15 MW
Chagnaud	507 1/2 E. Kirkwood	9-8239	B637	7-7964	11:30-1:30 W
Chaitin	1600 E. Hillside Dr. #18	9-8067	B633	7-7812	10:30-11:30 MW
Chirol	GRC 0-114	7-7526	Atw.	7-9495	9:00-10:00 D
Constantin	370 W. Evermann Apts.	2-5965	GH328	7-3982	10:30-11:15, 2-5 MWF
Cote	1002 Tulip Tree House	9-5685	Atw.	7-9495	3:30-4:30T, 10:30-11:30W
Cottrell	100 Clubhouse Dr.	9-3737	Atw.	7-9495	10:30-12:30 TTh
Craft	Eigenmann 218	7-4330	Atw.	7-9495	3:30-4:30 MW
DeGain	321 E. 4th	9-6253	Atw.	7-9495	10:00-11:00 M
DeStaffery	429 S. Dunn, apt. B		Atw.	7-9495	2:30-3:15 TTh
Diaconoff	811 N. Grant	6-3868	MH302	7-2720	1:30-2:15M, 11:30-12:15Th

1031

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1969-70 Page 2

Dischert	Eigenmann #216	7-4120	Atw.	7-9495	3:30-4:30 MW
Fitts	405 S. Highland	9-8420	Atw.	7-9495	11:00-12:00 MWF
Garnier	RR 12 Box 285	9-7888	Atw.	7-9495	10:30-11:30 MW
Gaye	Eigenmann 1334	7-6691	Atw.	7-9495	3:30-5:00 W
Gerrard	430 S. Dunn #203	9-3274	B612	7-8044	By Appointment
Gravit	519 So. Fess	9-9373	B607	7-7538	9:00-10:20 TTh
Greenspan	511 N. Lincoln	6-8946	Atw.	7-9495	1:00-3:00 M
Gross	Eigenmann W306	7-5875	Atw.	7-9495	1:15-2:15 MF
Guiragossian	120 Kingston Place #23	9-4973	B635	7-7958	1:30-2:30 M
Gyallay-pap	Box 109 Eigenmann	7-1818	Atw.	7-9495	2:30 WF
Hammond	1318 Eigenmann	7-4967	Atw.	7-9495	9:30-10:15 MWF
Hatcher	430 S. Dunn	9-0189	B615	7-6222	By Appointment
Hedrick(Dept. Sec'y)	Prow Road	2-3841	B642	7-1952	8-12;1-5 D
Heilbronn	315 S. Mitchell	2-8671	Atw.	7-9495	8:30-9:30 WTh
Hines, E.	710 N. Lincoln Apt.2	9-5069	MH305	7-2720	3:00-4:15 TTh
Hines, W.	710 N. Lincoln Apt.2	9-5069	MH305	7-2720	1:30-2:30 MW
Hope	800 Sheridan Rd.	6-6718	B642b	7-5458	1:30-5:00 MTWF
Houston, J.	1217 Maxwell Lane	2-6225	B616	7-7829	On Leave
Houston, M.	1217 Maxwell Lane	2-6225	B608	7-5764	On Leave
Hunt	518 S Swain	9-9431	B617	7-6488	On Leave
Hyde	936 S. Hawthorne	6-2120	B632	7-2011	11:15-12:00 MWF
Jones	1610 Dorchester Dr.#30	6-8816	Atw.	7-9495	3:30-4:30T,1:30-2:30 Th
Joseph,G.	331 Univ.Apts. E.	9-2921	Atw.	7-9495	1:30-2:30 M
Joseph,S.	331 Univ.Apts. E.	9-2921	Atw.	7-9495	1:30-2:30 F
Kibler	707 S. Clifton	9-1045	B619	7-6764	9:30-10:15 MWF
Klein	507 1/2 E. Kirkwood	9-8239	B637	7-7964	9:30-10:15 WF
Konrad	424 S. Fess	6-8904	Atw.	7-9495	4:15 T, 2:30 Th
Lane	320 Weatherly	7-3316	Atw.	7-9495	1:00-3:00 W

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1969-70 Page 3

Lapeyre	942 C Maxwell Terrace	2-3232	B637	7-7964	2:30 M, 2:30 F
Leake	2331 N. Dunn St.	9-5615	B610	7-6029	10:00-11:00M, 10:30-12T
Levitt	420 Eigenmann Hall	7-8712	Atw.	7-9495	10:30-11:30Th, 2:30-3:30T
Linton	1105 Eigenmann Hall	7-6412	Atw.	7-9495	9:30-10:30 MW
Mantooth(Sec'y)	Univ. Apts. E.#314	6-0427	B642	7-1952	8:00-12:00, 1:00-5:00D
Mazzola	120 Kingston Pl.#53	6-1940	B636	7-8059	10:00-12:00 MW
Melidona	GRC - Weatherly 311	7-2494	Atw.	7-9495	11:30-12:30W, 1:30-2:30Th
Mickel	117 N. Park Ridge Rd.	6-3992	B611	7-2221	10:30-11:00 TTh
Minsky	Eigenmann 863	7-4472	MH302	7-2720	1:30-3:30 T
Moody	800 N. Smith Rd. #7-D	6-5948	LH401b	7-2630	8:30-11:30 TTh
Morrill	427 S. Henderson #4	6-2328	Atw	7-9495	Non-teaching
Musa	2208 Covenant Dr.	9-8960	b622	7-7035	By Appointment
Najam	1301 Longwood Dr.	2-0059	B621	7-8253	8:30-9:15D, 10:30-11:30Th
Newton	1000 S. Ballantine Road	2-5820	B630	7-3127	10:00-12:00, 1-3 W
Nielsen	800 N. Smith Rd. #4H	9-2100	Atw.	7-9495	10-11M, 3:30-4:30Th
Noris	423 S. Jordan	6-5225	B620	7-6619	By Appointment
Obergfell	3200 Longview Ave. #5	6-1076	Atw.	7-9495	10:30 MWF
Pajaut	212 So. Grant	2-3920	Atw.	7-9495	11:00-12:00 Th
Peters	503 1/2 E. Cottage Gr. #2	2-1801	Atw.	7-9495	8:30-9:30 TTh
Pfohl	416 E. 4th St.	9-3153	B618	7-6596	By Appointment
Poole, N.	155a Walnut Gr. Trailers	9-1808	Atw.	7-9495	1:15-2:15 W
Poole, M.	155a Walnut Gr. Trailers	9-1808	Atw.	7-9495	2:30-4:30Th
Popolizio	836 W. 6th St.	2-0384	Atw.	7-9495	10:00-11:00 W
* Powell	430 S. Dunn #324	2-4559	MH309	7-2720	2:30-3:30 MW
Rainof	325 E. 3rd	6- 8320	B625	7-2302	10:30-11:45 W
Ransbottom	879 Eigenmann	7-6977	Atw.	7-9495	8:30-10:30 MThF
Ricciardi	529 S. Washington	9-3776	Atw.	7-9495	8:30-10:30 M

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1969-70 Page 4

Riley	1025 Eigenmann	7-4211	Atw.	7-9495	2:30 MW
Rochkind	218 S. Roosevelt	9-1840	Atw.	7-9495	1:30-2:30 MT
Romano	709 W.12th St. #12	9-8403	Atw.	7-9495	1:30-3:30 M
Rosenberg	120 Kingston Pl. #11	9-0243	B624	7-7231	1:00 MW
Ruzzier	Eigenmann 288	7-6948	Atw.	7-9495	8:30-10:15 W
Sabarese	719 Eigenmann Center	7-8336	Atw.	7-9495	2-3 M, 2:15-3:30 T
Salomone	1402 South Stull	6-1477	Atw.	7-9495	1:00-2:15 MW
Schechter	212 S. Grant	9-8107	Atw.	7-9495	1:15-2:00 MF
Schutz	416 N. Lincoln #6	6-8635	WM107	7-2720	2:30-4:00 T
Sharp	Willkie Coop N.	7-2980	Atw.	7-9495	2:30-3:30 TTh
Shelley	1277 Eigenmann	7-1710	Atw.	7-9495	9:30-10:30 TTh
Smoha (Sec'y)	410 Campus View	2-8201	B607	7-7538	8:00-12:00, 1:00-5:00D
Snapp (Sec'y)	P.O. Box 1395	825-9438	B621	7-8253	8:00-12:00, 1:00-5:00D
Snyder	R.R. 11 Box 361	876-2221	B626	7-1249	9:00-11:00 TTh
Sommermeier	1309 Eigenmann	7-1494	Atw.	7-9495	2:30-4:30 T
Sordo	703 W. Gorley Pike #110	6-2154	Atw.	7-9495	11:30-1:30 W
Spurbeck	409 East Tenth St. #11	9-9314	Atw.	7-9495	1:30-2:30M, 2:30-3:30W
Straub	119 Pinewood Dr.	9-6733	Atw.	7-9495	1:30-2:30 TTh
Strauch	Redbud Hill Apts. #804	9-2797	Atw.	7-9495	10:30-11:30 TTh
Tankersley	Eigenmann 1108	7-6613	Atw.	7-9495	9:30-10:30 TTh
Trapnell	Apt. 25, 2301 E. 2nd St.	6-8365	B628	7-2863	11:20-12:00 MWF
Valdman	2922 Bankers' Dr.	2-1749	LH013	7-8287	2:30-5:00 MW
Valette	1040 Maxwell Lane	9-0917	B629	7-7884	11:00-12:00 MWF
Vessely	515 1/2 E. 10th St.	6-2959	Atw.	7-9495	10:00-11:00 WF
Walker	1501 So. Madison	6-3411	Atw.	7-9495	9:00-11:00 TTh
Warnstrom	Eigenmann 1182	7-3932	Atw.	7-9495	4:00-5:30 W

1034

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1969-70 Page 5

White	411 E. Smith Ave.	9-4611	MH307	7-2720	By Appointment
Will	721 Ballantine Rd.	6-4821	B609	7-5971	10:00 TTh
Willson	724 Eigenmann	7-9853	Atw.	7-9495	9:30-11:30 TTh
Wimmers	813 Tulip Tree	9-7253	LH415b	7-7818	1:30-2:15W, 1:30-2:15F
Yellen	1600 E. Hillside	6-1347	Atw.	7-9495	4:15-5:00 D
Zilli	1012 Eigenmann	7-9075	Atw.	7-9495	8:30-10:30 M

OTHER USEFUL NUMBERS

Janitor				7-7372
George McClain	Building Manager			7-3121 (Eve. Rm. Reserv)
Thomas Prebys		Bry 105	7-2489	(Day Rm. Reserv)
Norman Mikesell	Language Lab Director	B114		7-8383
Lorraine Strasheim	Coordinator-Language	LH101		7-3333
	Indiana Language Program	LH101		7-5806
Francis Berry	Ballantine Mimeo/Photocopy	B544		7-1636
Iora Jones	Ballantine Post Office	B22		7-5303

Indiana University

Graduate School

To all who may read these letters, Greeting:
hereby it is certified that upon the recommendation of the Faculty,
the Dean of the Graduate School of Indiana University has awarded

Robert S. Powell

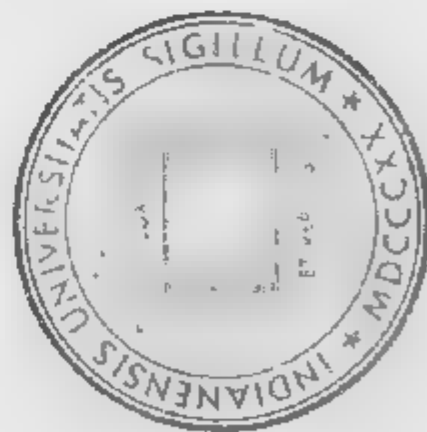
the certificate of

Candidate in Philosophy

in recognition of the admission to candidacy for the doctorate
and the fulfillment of the requirements for this certificate

In Witness Whereof, this certificate is given at
Bloomington, Indiana

January 9, 1970



Harrison Shull
Dean

*[This has my name given
incorrectly. I had them re-do it.]*

Indiana University

Graduate School

To all who may read these letters, Greeting:
hereby is certified that upon the recommendation of the Faculty,
the Dean of the Graduate School of Indiana University has awarded

S. Robert Powell

the certificate of

Candidate in Philosophy

in recognition of the admission to candidacy for the doctorate
and the fulfillment of the requirements for this certificate

In Witness Whereof, this certificate is given at
Bloomington, Indiana

January 9, 1970



Harry C. Gensert

Dean

TERM PAPERS

(written by S. Robert Powell while a student at Indiana University, Bloomington, IN)

1. "Heidegger and the Romantic 'maladie du siècle'," French 545, Fall 1967
2. "Heidegger and French Romanticism," French 545, Fall 1967
3. "Structural and Stylistic Manifestations of the Rococo Aesthetic in the Comic Theatre of the Eighteenth Century," May 12, 1968
4. "The Reactions to Impressionism," Summer 1968
 "Copernican Astronomy and the Aesthetic of the Baroque," Summer 1968
 "Drawing is the first of the virtues.....," Summer 1968
5. "A Bibliography Compiled for the Study of the Indefinite and Partitive Articles," December 20, 1968
6. "Structural and Stylistic Manifestations of the Gothic Aesthetic in La Vie de Sainte Marguerite, La Conception Notre-Dame, and La Vie de Saint Nicolas de Wace," April 21, 1969
7. "A Preliminary Study of the Conte as a Genre in Nineteenth-Century French Literature," May 8, 1969
8. "John Constable," November 1969
9. "Structural and Stylistic Manifestations of the Aesthetic of Claude Monet in Le Ventre de Paris of Émile Zola," May 6, 1970
10. "The Renaissance Conception of Space and Art in the Nineteenth-Century French Novel: Madame Bovary," fragment, written after having completed Ph.D.

EXAMS

1. Examen pour le titre de Master of Arts, 4 pages
2. Examen de doctorat en littérature, reading list, 3 pages
3. Examen de doctorat en littérature, September 1969, 3 pages; Second samedi, 3 explications; September 13, 1969
4. Examen de doctorat, February 1970, 4 pages

1038

HEIDEGGER AND THE ROMANTIC "MALADIE DU SIECLE"

F545
S. Robert Powell

A

The literature of France of the historical moment generally referred to by literary historians as the age of Romanticism represents a world-view unlike any other in the history of French thought. It represents the dissolution of a definite rationalistic current of thought which began during the Renaissance and which reached its apogee during the Enlightenment. It represents, at the same time, the enthusiastic acceptance of a world-view founded on emotional exuberance, reflection and optimism. It is, however, an idealism which resulted in the formation of a modern sense of futility, lassitude and escapism, which the romantics¹ themselves referred to as la maladie du siècle. In order to better understand the essential characteristics of this psychosis which developed in post-revolutionary and post-Napoleonic France and to ascertain the reasons for its development, it is helpful to utilize certain philosophic principles established by Martin Heidegger in 1930 in Being and Time.

The romantics, as do all generations when assuming their ^{actually this question is already "existential" in form - and as such modern - even} rightful position as active participants in a social order, asked ^{Pascal would not have spoken of} themselves a question which can be stated in the following manner: ^{"human existence"} What is the nature and meaning of human existence? To answer this question is to define the anguish experienced by that generation

¹ The term "romantic" is used in this study to designate those writers whose principal literary productions were written primarily from the First Empire to the end of the reign of Charles X, that is, from 1804-1830. The term is also used in its broadest sense with no attempt being made to differentiate in detail the particular proclivities of individuals.

born during the Revolution or the First Empire. A basis for answering this question is supplied by a similar question posed by Martin Heidegger: What is man's fundamental state of being? For Heidegger man's fundamental state of being is his being-in-the-world, his In-der-Welt-sein, that is, man is a being in the world and occupies a certain position in that world which thereby enables him to have a certain knowledge of the world. It is a world, which, as Heidegger explains, "is part of man's fundamental state of being, a world which exists in as much as man exists, that is, without man there is no world." ² Man, then, as a being-in-the-world, exists and as such is constantly projecting himself beyond his actual level of being. This is clearly demonstrated by the etymology of the word existence which Hans Jaeger explains as follows: "The word 'existence' with its prefix 'ex-' implies that we are constantly outside of ourselves, at it were, ahead of ourselves; we project into the realm of our possibilities." ³

It is this principle of projection which serves as a point of departure for this analysis of the romantic maladie du siècle. The possibility of being, Existenz, for the romantics was based in a post-revolutionary world, an historical moment during which a generation born during the wars came to the realization that the realm of possibility was vast if not infinite. The anticipation of that

² Quoted by Hans Jaeger in "Heidegger's Existential Philosophy and Modern German Literature", PMLA, 1952, p. 656.

³ Jaeger, p. 657.

generation is expressed by Musset ⁴ in La Confession d'un enfant du siècle as follows:

Tous ces enfants étaient des gouttes d'un sang brûlant qui avait inondé la terre; ils étaient nés au sein de la guerre, pour la guerre. Ils avaient rêvé pendant quinze ans des neiges de Moscou et du soleil des Pyramides. Ils n'étaient pas sortis de leurs villes; mais on leur avait dit, que par chaque barrière de ces villes, on allait à une capitale d'Europe. Ils avaient dans la tête tout un monde. ⁵

It was a world wherein projection into the realm of possibility appeared unlimited. That world was, however, in a large measure destroyed or distorted when the fathers of those who thought only of possibility returned from the military campaigns of the period. Those who fought in the Napoleonic wars returned home not draped in medals and surrounded in glory, as their children had anticipated, but instead tired, defeated, old and pessimistic. This disillusionment is stated by Musset in the following manner:

La France, veuve de César, sentit tout à coup sa blessure. Elle tomba en défaillance, et s'endormit d'un si profond sommeil, que ses vieux rois, la croyant morte, l'enveloppèrent d'un linceuil blanc. La vieille armée rentra en cheveux gris épuisée de fatigue, et les foyers des châteaux déserts se rallumèrent tristement. Alors, ces hommes de l'Empire, qui avaient tant couru et tant égorgé, embrassèrent leurs femmes amaigries et parlèrent de leurs premières amours; ils se regardèrent dans les fontaines de leurs prairies natales, et

⁴ Similar expressions of the romantic mal du siècle are delineated in Chateaubriand's René (1802), Senancour's Obermann (1804), and Vigny's Grandeur et Servitude militaires (1835). Throughout this study, however, Musset's La Confession d'un enfant du siècle (1836) will be utilized to illustrate the romantic anguish. It is the contention of this writer that Musset's introspection and lucidity make his expression of the romantic anguish the most valuable for a study of this nature.

⁵ Alfred de Musset, La Confession d'un enfant du siècle, Paris: Editions Garniers Freres, 1960, p. 4.

ils s'y virent si vieux, si mutilés, qu'ils se souvinrent de leurs fils, afin qu'on leur fermât les yeux. Ils demandèrent où ils étaient; les enfants sortirent des collèges, et, ne voyant plus ni sabres, ni cuirasses, ni fantassins, ni cavaliers, ils demandèrent à leur tour, où étaient leurs pères. . . Alors s'assit sur un monde en ruines une jeunesse soucieuse.⁶

Those born during the wars and who had seen military life as an infinite realm of possibility, now saw it as a shattered dream. Heroic dreams were, in other words, now reduced to mock-heroic dimensions, unlimited optimism was stifled by pessimism and a whole generation which had dreamed of ambition and glory was confronted with inaction and monotony. Musset states:

Quand les enfants parlèrent de gloire, on leur disait: "Faites-vous prêtres"; quand ils parlaient d'ambition: "Faites-vous prêtres"; d'espérance, d'amour, de force, de vie: "Faites-vous prêtres!"⁷

Projection into the realm of possibility thus became an impossibility and a whole generation was thereby denied possibility-of-being, Existenz, that is, a being outside of themselves.

The possibility-of-being is, moreover, according to Heidegger only part of the existential structure of man. Man also is, and what he is must be integrated into or reconciled with the possibilities open to man. This is explained by Jaeger as follows:

Man is, that is, he is thrown into this world. This thrownness, Geworfenheit, is the fact of his being-in-the world, the latter constitutes his factuality, Faktizität.⁸

The reconciliation of man's factuality, that is, what man is, with

⁶ Musset, p. 3.

⁷ Ibid., p. 5.

⁸ Jaeger, p. 657.

-5-

his possibility-for-being, that is, what he would like to be, was then infinitely difficult for the romantic. Not only was the realm of possibility ^{here you employ "possibility" differently from above where it was requisite} limited or stifled but it was limited by factors that were primarily outside of the individual. Inasmuch as man cannot exceed his potentiality or factuality such stifling would appear at first glance not deleterious. Yet such stifling by a disintegrating Napoleonic world denied projection beyond factuality. In other words, in reconciling his factuality with his possibility-of-being the romantic confronted not only obstacles within himself which prevented projection beyond potentiality but also massive obstacles of the world. The latter, moreover, attempted to deny for the romantic not only possibility-of-being but also factuality. The reconciliation effected by the romantics when confronted with such obstacles constitutes the bulk of romantic literature, primarily those aspects which represent emotional exaggeration, escape and anguish. These aspects will be further discussed below.

In reconciling factuality with possibility the human being is, according to Heidegger, equipped with understanding, Verstehen, a quality referred to by Jaeger as "tuning", Gestimmtsein, which allows the human being to respond to the world. Jaeger clarifies this notion of "tuning" by the use of an analogy of a radio and its aerial: ^{Practical}

I should like to compare Gestimmtsein with the sensitivity of a radio tuner and its aerial. The fact that the tuner is always tuned in one way or another enables it to be affected by and respond to sound waves. Thus it reveals the world of sound. Such being "tuned" is also character-

you
don't
need
this - it
contradicts
your point

istic of the human being. We are affected by the world in which we live and respond to it. The existential structure which constitutes the awareness of "how we are where we are" is referred to by Heidegger as Befindlichkeit.⁹

Utilizing understanding, Verstehen, and "tuning", Gestimmtsein, the romantic ascertained most accurately his position in the world, that is, the romantic realized fully the barriers which imposed themselves on his projection into the realm of possibility, Existenz, as well as upon his factuality, Faktizitat. It was this realization that underlined the maladie which afflicted the generation born during the Revolution and the Napoleonic wars. Musset states this realization as follows:

Un sentiment de malaise inexprimable commença donc à fermenter dans tous les jeunes coeurs. Condamnés au repos par les souverains du monde, livrés aux cuistres de toute espèce, à l'oisiveté et à l'ennui, les jeunes gens voyaient se retirer d'eux les vagues écumantes contre lesquelles ils avaient préparé leurs bras. Tous ces gladiateurs frottés d'huile se sentaient au fond de l'âme une misère insupportable.¹⁰

As a result of the denials imposed upon the romantics they developed an exaggerated sense of what Heidegger refers to as Sorge, or Care, which as Jaeger explains, is directly associated with man's factuality and his possibility-of-being and at the same time inseparable from a temporal structure. Jaeger states:

I care what becomes of me. This "me" is rooted in the past, in my Faktizitat, the becoming refers to my future possibilities, my Existenz. Both imply the present, my taking care

⁹ Ibid., p. 658.

¹⁰ Musset, p. 10.

of or being absorbed in my present day activities. This absorption is referred to by Heidegger as Verfallensein.¹¹

Care, Sorge, is composed of man's factuality, Faktizitat, man's possibility-of-being, Existenz, and his absorption in his present duties, Verfallensein. Care, in other words, is composed of temporal elements. Heidegger is thereby led to conclude that the basic structure of man's existence is temporality, a temporality in which, as Jaeger explains, "the three elements of time (referred to by Heidegger as ecstasies of time because time by its very nature is ec-static, that is, always outside itself) form a unit."¹²

The romantic, although possessing a highly developed sense of the overall structure of care, nevertheless had a distorted comprehension of its individual components, that is, the past, the present and the future. Inasmuch as the past for the romantic was annihilated by the Revolution and the Napoleonic campaigns, the future was also diminished. that is, the past in being destroyed provided no hope for the future. The present thus occupied a position whose importance was greatly exaggerated in relation to both the past and the future. The ^(immediate) simultaneous unit of time was thus distorted. The romantic was, in short, denied the basic structure of man's existence by an historical situation which in destroying the past denied the possibility of a future. There remained only the present, a present in which the romantic was, as Poulet points out, incarcerated. Throughout his entire life the

this is very convincing

¹¹ Jaeger, p. 659.

¹² ibid., p. 659.

it can't clear that this is possible in a temporal context
 romantic attempted to escape the present moment and thereby alleviate the despair of a present which was separated from duration, that is, the past and the future. His attempt to escape the present was motivated by his inability to possess his life in the present. Poulet states in this connection: "To possess his life in the present moment is the pretention or fundamental desire of the romantic."¹³ The distorted temporal structure of the romantic is represented by Musset in the following manner:

Trois éléments partageaient donc la vie qui s'offrait alors aux jeunes gens: derrière eux un passé à jamais détruit, s'agitant encore sur ses ruines, avec tous les fossiles des siècles de l'absolutisme; devant eux l'aurore d'un immense horizon, les premières clartés de l'avenir; et entre ces deux mondes. . . quelque chose de semblable à l'Océan qui sépare le vieux continent de la jeune Amérique, je ne sais quoi de vague et de flottant, une mer houleuse et pleine de naufrages, traversée de temps en temps par quelque blanche voile lointaine ou par quelque navire soufflant une lourde vapeur; le siècle présent, en un mot, qui sépare le passé de l'avenir, qui n'est ni l'un ni l'autre et qui ressemble à tous deux à la fois, et où l'on ne sait, à chaque pas qu'on fait, si l'on marche sur une semence ou sur un débris. Voilà dans quel chaos il fallut choisir alors; voilà ce qui se présentait à des enfants pleins de force et d'audace, fils de l'Empire et petits-fils de la Révolution. Or, du passé ils n'en voulaient plus, car la foi en rien ne se donne; l'avenir, ils l'aimaient, mais quoi! . . . Il leur restait donc le présent, l'esprit du siècle, et l'angoisse de la mort leur entra dans l'âme à la vue de ce spectre moitié momie et moitié fœtus.¹⁴

The romantic, thus enveloped in a present which was disconnected, empty, and futile, sought an escape from the distorted temporal world in which he was forced to live. He escaped through love,¹⁵

¹³ Georges Poulet, Studies in Human Time, Translated by Elliot Colman, Baltimore: Johns Hopkins U. Press, 1956, p. 26.

¹⁴ Musset, p. 7.

most instances, into a self-fabricated metaphysical world. This metaphysical escape constitutes the bulk of romantic literature. It was in this world of his own creation that the romantic found solace from the void of the present, that is, ^{it would seem that love, esp. for Musset, involves} he found duration, ^{an infinite} a duration which was founded, in many cases, on the possession of ^{valued moment} only one moment through love. In other words, a being who had ^{explained his dramatic view of the world} neither a past nor a future found a future in a past love in that ^{this is more haunting than Musset} the memory of that past love provided a basis for hope.

Ironically even in the metaphysical world of his own creation the romantic was not always capable of reconciling the past, the present and the future, that is, he was not capable of forming the three into a simultaneous unit. When the self-fabricated metaphysical and atemporal paradise of the romantics began to disintegrate they were again forced into a temporal hell from which they sought escape by physical movement. Such flight was an attempt to escape time, man's essential existential structure. It was thus an escape from himself. Musset presents Octave's dilemma in the following paragraph:

Je sentis aussitôt que la solitude, loin de me guérir, me perdait, et changeai complètement de système. J'allai à la campagne et me lançai au galop dans les bois, à la chasse; je faisais des armes jusqu'à perdre haleine, je me brisais de fatigue, et, lorsque, après une journée de sueur et de courses, j'arrivais le soir à mon lit, sentant l'écurie et la poudre, j'enfonçais ma tête dans l'oreiller, je me roulais dans mes couvertures, et je criais: "Fantôme fantôme! es-tu las aussi? me quitteras-tu quelque nuit?" 15

15 Ibid., p 61.

Octave's dilemma is that of the romantics in general. It is the inability to possess the present moment, which represents a distorted temporal hell.

The romantic maladie du siècle is thus the result of both ^{this distinction is contrary to the spirit of Heidegger (see thus should be avoided in this context)} a physical and a metaphysical disintegration. Having escaped from a temporally distorted post-Napoleonic world into which he was "thrown" into a world of his own creation, the romantic was nevertheless unable to effect the necessary integration. In both worlds the essential temporal structure of man did not form a simultaneous unit. From both worlds the romantic sought an escape. He escaped from the physical into the metaphysical but when the latter failed he was thrown back into the present, a world from which he could not escape.

The principles of Heidegger are then useful in understanding the romantic maladie du siècle in that they help put in relief both the causes and the principal characteristics of a psychosis which afflicted a whole generation. ^{a little shop}

It can further be demonstrated that through the use of Heidegger's principles of Mitsein (being-with-others) and Fursorge (care-for-others) a highly tenable explanation for the disintegration of Romanticism can be offered. They are principles which at the same time provide a theoretical basis for that literature which would subsequently supplant the romantic experiment in France. Such a demonstration cannot, however, be undertaken at this time.

This is very interesting although I think you should work your system of categories at certain points. The "world" of love is atemporal but not "metaphysical". For M. in particular the moment of love is a dialectical one although Heidegger never considers the question of the Other (as de Saussure for example). I would be interested to see the further developments you suggest - taking into account the Revolution of '48 as destroying the Mitsein & romanticism.

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1050

“I realized that if what we call human nature can be changed, then absolutely anything is possible. And from that moment, my life changed.”

Shirley MacLaine

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“There is nothing more remarkable in the life of Socrates than that he found time in his old age to learn to dance and play on instruments, and thought it time well spent.”

Montaigne

George Washington University
MISCELLANEOUS PAPERS AND EXAMS

1. Italian I, Section C, second exam, December 13, 1965
2. "Flaubert and French Realism," term paper, Spring 1967
3. Master of Arts, Written Examination in French, first day, Monday, May 15, 1967
4. Master of Arts, Written Examination in French, second day, Tuesday, May 16, 1967
5. Oral Examination for the degree of Master of Arts, May 19, 1967
6. Oral Examination for the degree of Master of Arts, *explication de texte* ("Je recule toujours. . ."), May 19, 1967

2nd EXAM - Dec 13, 1965

Robert Powell 984

Answer the following questions:

1) Come stanno i tuoi genitori, e gli zii?

I miei genitori e gli zii stanno bene

2) Entriamo nel ristorante, cosa vuoi mangiare?

Io vorrei mangiare un po' di pane, dell'antipasto e del vino.

3) Quanto costa al giorno una stanza? Devo pagare in anticipo?

Una stanza costa duemila lire al giorno. Non

4) Dove sono gli uffici? Possiamo andarci a piedi?

Gli uffici sono a Firenze. Non possiamo andarci a

5) Vorrei comperare un giornale, dov'è un giornalaio?

Io non vorrei (voglio) comperare un giornale.

6) È una bella giornata oggi?

Un giornalaio è lì, in questa piazza.
Sì, è una bella giornata oggi. Non fa freddo.

7) Costano molto gli articoli in pelle in Italia?

Sì, gli articoli in pelle costano molto in Italia.

8) Quali mezzi possiamo prendere per andare a S. Pietro?

Possiamo andare a piedi, se vuoi.
Possiamo andare a S. Pietro con il treno.

9) Pietro capisce tutto quando si parla italiano?

Pietro non capisce tutto quando si parla italiano.

10) Ha lei un appuntamento per andare con gli amici? Per andare dove?

Sì, Pietro ha un appuntamento con gli amici.
Loro vogliono andare a gli uffici.
Anche, loro vogliono visitare delle chiese.

Flaubert and French Realism

Final Examination - Spring 1967

Answer two of the following questions (one hour each)

1. A critic has said that Flaubert did not contribute anything essentially new to the form of the novel but that he did bring to near perfection forms which had been primitively explored by his novelistic ancestors. You may agree or disagree with this statement but discuss the question of Flaubert's art and that of Stendhal and Balzac in the following areas:
 - a) point of view
 - b) narrational voice
 - c) psychology
 - d) grammatical and stylistic structures
 - e) metaphorical structure
2. How could a definition of Flaubert's "aesthetic realism" perhaps resolve the critics' dilemma of Flaubert romantique, Flaubert réaliste?
3. Make a historical sketch of the philosophical evolution of Flaubert to the Bovary basing your sketch primarily on your readings of the early works and any other primary and secondary sources you may have considered.
4. Flaubert is certainly in the line of Nineteenth century materialistic writers. Is there any possibility of defining Flaubert as an "aesthetic materialist?"

Master of Arts Written Examination in French
First Day - Monday, May 15, 1967

Le Seizième siècle:

Discuter un des suivants:

1. Loin de le juger, Montaigne fait appel à ces semblables d'être "homme,"
2. ~~Rabelais, créateur de la prose française.~~
3. ~~La femme dans la littérature au 16^e siècle.~~

Le Dix-septième siècle:

Discuter un des suivants:

1. Discuss the development of French poetry from Malherbe to La Fontaine. To what extent can the latter be described as a union of compromise between the ars poetica of Malherbe and that of his opponents (Régner, for example)?
2. Expliquez l'opinion suivante: Dans les tragedies de Corneille, les personnages sont souvent au dessus de la nature, et quelquefois même hors nature.
3. Discuss current trends of research and criticism of the French classical theater.

fables a *premier* *Cherbourg*

Classical
age of the
the
turbulent
f. early
17th
century

Le Dix-huitième siècle:

Discuter un des suivants:

1. The theme of love in the 18th century novel:
 - a) What are the characteristics of love as expressed by various authors?
 - b) In what way(s) is it related to or expressive of other ideas -- philosophical, sociological, moral, etc.
2. Discuss the development of the novel form in the 18th century, indicating both progressive and retrogressive aspects.
3. What, in your opinion, is the 18th century novel par excellence? Justify your choice by illustrating how it is most expressive of the era.

Review
Cherbourg
poetry
La Fontaine

M.A. Written Examinations
May 16, 1967

80
mm

I. Le Dix-neuvième siècle: Discuter un des suivants:

- A. "Esprit classique" au 19^e siècle. Discuter ou l'esthétique flaubertienne ou l'esthétique baudelairienne.
- B. The renewal of psychology in 19th century French literature. Do one of the following:
- (a) Write a summary history of psychological literature in the 19th century
 - (b) Psychological description of love in the work of Stendhal as compared to that of Racine
 - (c) The 19th century preparation for Proust
- C. Comment on five of the following:
- 1. Antithesis and irony
 - 2. 1848 and 1870
 - 3. Ciceronian and Senecan style
 - 4. omniscient author
 - 5. Baudelaire and Satanism
 - 6. Metaphorical psychology in Balzac
 - 7. Hugo as a visionary
 - 8. Parnassian basis of symbolism
 - 9. Souvenir in Lamartine, Hugo and Musset
 - 10. the literary criticism of Mme de Staël

How do you know when you must face death?

II. Le vingtième siècle: Discuter deux des suivants:

2 questions

- A. The importance of the "philosophical novel" in the 20th century.
- B. Structural innovations in the 20th century novel as expressive of conceptual innovations, for example: time/space, the workings of the mind, etc.
- C. In what ways are the nouveaux romanciers indebted to the French existentialist writers? In what ways do they differ?
- D. The concept of Christian humanism in 20th century French letters.

*Madison
Procent
J. F. M.
Rohr
Comer*

80mm

III. Essai de critique:

You have accepted the invitation, and are to write forthwith, the introduction to an anthology of French literature treating any one of the following periods, movements or styles:

- 1. le romantisme
- 2. le libertinage
- 3. l'âge de la raison
- 4. le classicisme
- 5. l'humanisme
- 6. le naturalisme
- 7. le surréalisme
- 8. le rococo
- 9. le baroque

N.B. You are not to write on a subject which is in the general area in which you are, or are ~~now~~ contemplating, writing your thesis.

ORAL EXAMINATION
for the degree of
MASTER OF ARTS

Candidate: S. Robert Powell

May 19, 1967

I. Explication de texte: Passage from Le Nocud de Vipères by F. Mauriac
Discussion led by Mr. Burks

II. Discussion:

- A. The Renaissance -- Mr. Burks
- B. The Eighteenth Century -- Mrs. Coffland
- C. The Seventeenth Century -- Mr. Clubb
- D. The Twentieth Century -- Mrs. Coffland and Mr. Clubb
- E. The Nineteenth Century -- Mr. Frey

III. General discussion of the field

Guest: Mrs. Adam

He realizes she loves someone else & so does she

Je recule toujours devant le récit de cette nuit. Elle était si chaude que nous n'avions pu laisser les persiennes closes malgré ton horreur des chauves-souris. Nous avions beau savoir que c'était le froissement des feuilles d'un tilleul contre la maison, il nous semblait toujours que quelqu'un respirait au fond de la chambre. Et parfois le vent imitait, dans les frondaisons, le bruit d'une voix. La lune, à son déclin, éclairait le blancher et les pâles fantômes de nos vêtements éparpillés. Nous n'entendions plus la prairie murmurante dont le murmure s'était fait silence.

Tu me disais:

-- Dormons, il faudrait dormir ...

Mais, autour de notre lassitude, une ombre rôdait. (Du fond de l'abîme, nous ne remontions pas seuls. Il surgissait, ce Rodolphe inconnu, que j'éveillais dans ton cœur, dès que mes bras se refermaient sur toi.)

Et quand je les rouvrais, nous devinions sa présence. Je ne voulais pas souffrir, j'avais peur de souffrir. L'instinct de conservation joue aussi pour le bonheur. Je savais qu'il ne fallait pas t'interroger. Je laissais ce oréon éclater comme une bulle à la surface de notre vie. Ce qui dormait sous les eaux endormies, ce principe de corruption, ce secret putride, je ne fis rien pour l'arracher à la vase. Mais toi, misérable, tu avais besoin de libérer par des paroles cette passion déçue et qui était restée sur sa faim.

reconstruction of a past event.

1) première (a recollection - a recitation - typical of 20th century literature (Mérimée, Proust, Prosper Mérimée))

2) 24 imperfect verbs - (What was taking place)

(but in monotonous (?) - (toujours))

François Mauriac, Le Noeud de Vipères

The Instinct of Vipers

3) Simultaneous attraction & repulsion

(physical love - spiritual love)

Spleen - Idéal - desire for the ideal & an acceptance of Spleen

4) antitheses - dormir - éveiller
lassitude - éveil
se referment - rouvrir
le noeud - libérer, éclater

5) Ce Rodolphe inconnu (Emma's romantic aspiration with Rodolphe - a means of escape
replaces a religious ideal)

6) Chienne sourde
le tilleul
une nuit chaude
Southern France.

le bruit d'une averse
au fond de l'abîme.

REVISED CLASS LIST - INSTRUCTORS

THE GEORGE WASHINGTON UNIVERSITY

01

20	SECOND YEAR FRENCH	POWELL	FREN	0036	03	1	66
171501	ANDUR	THELMA					13
235369	BOWDEN	GEORGE	"				01
279351	BRODSKY	JEAN					04
205666	COLLIE	KELSEY	F				01
275492	DOLS	DIANE	L	W			13
270724	FOSTER	JOHN	M				08
272841	HANU	HERTHA	A				13
285859	HENDRICKSON	PAULA	J				05
275059	HORTON	JANE	E	W			08
242838	MADDOX	HELEN	B				04
212270	PATTERSON	CLAUDIA					08
272519	PULLAN	ANNA	M	AU			14
282891	RESCHER	CLAIRE	L	AU			13
203585	VANMATRE	SUZANNE	R				13
233290	WATSON	JAMES	R			2	01

NA. still registered

Robert Powell

333-0226

X6312-

991

REMOVED CLASS LIST - INSTRUCTOR

C1

20	FIRST YEAR FRENCH	POWELL	FREN	0028	03	1	65
263573	BEHNAM	KANRAN	M		08		
266003	CATES	MICHELE	A		04		
244891	CLARK	RITA			08		
245780	COHEN	ROBERT	L		06		
258469	CURTIS	WAYNE	T		08		
257613	DOCHERTY	DAVID	W		03		
272348	MACDONALD	JOHN	C		08		
259829	NIMS	JUDITH			01		
261074	PARK	HOUSTON	S		08		
257484	THEVENET	SUSANNE	D		08		
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(NA) ↑

992

THE GEORGE WASHINGTON UNIVERSITY
Washington 6, D. C.

Department of French
 Subject French 2 Course No.
 Instructor Dr. Robert D. Hall
 Class 2-B
 Name Winston D. Hall
 Date 1/15/66

1		11	
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(91)

Some exams given by SRP
in courses he taught →

Français 33. Exercice 4. Le 21 novembre 1966

Donner la forme convenable du verbe entre parenthèses:

- 1-2. Nous ne connaissons personne qui (pouvoir) _____ jouer au piano mais nous avons plusieurs amis qui (pouvoir) _____ jouer au tennis.
3. Je n'ai jamais entendu une chanson française qui (être) _____ aussi belle.
- 4-5. De tous les livres sur la table, il n'y a qu'un qui (être) _____ écrit en français et c'est le seul qui (être) _____ intéressant.
6. Il n'y a pas de crèche ici que je (vouloir) _____ acheter.
7. Je cherche le monsieur qui (savoir) _____ par cœur tous les poèmes de Victor Hugo.

Exprimez les mots entre parenthèses:

1. (however) _____ heureuse qu'elle soit, elle a l'air triste.
2. Nous vous rencontrerons (anywhere whatever) _____ (at any time whatever) _____ pourvu que vous soyez à l'heure.
3. (Whatever) _____ soient vos chagrins, venez me voir.
4. (Whenever he receives) _____ une lettre de son amie il est heureux.
5. (However much he studies) _____ il échoue toujours aux examens.
6. (Whoever you are) _____ veuillez vous taire.
7. (Whoever understands) _____ le français lira ce poème de Baudelaire.
8. (Whatever we do) _____ nous essayons de le faire bien.
9. (Whatever) _____ problèmes que vous ayez, persévérez.
10. Il parlera à (anyone whatever) _____ à trois heures.

Traduire en français:

1. I don't think they will leave before we give them some money.
2. She is happy that we are here although we are not happy to be here.

Traduisez les phrases suivantes: (75%)

1. She got up at eight thirty; she washed her face and hands; and then she smoked five cigarettes. If she had not smoked the cigarettes she would not have looked sick.
2. I will have to order (it is necessary to order) a new pen. The pen with which I corrected your exams no longer works.
3. We saw three girls at the movies last night. The girls that we saw there were French and they were dressed in green.
4. I have just given you some information. Does it agree with the information that you already have? No, what you have just said is ridiculous.
5. They would like to have their pens repaired because they dropped them yesterday and they no longer work.
5. Whom did you meet at the reception last night? I met a French girl. The girl whom I met does not know what is going on in Washington.
7. They had already begun to build the house when I arrived. I would have been on time if I had left on time.
8. I am going to study tonight until eight o'clock. I will telephone you at 8:20. You will have finished your work when I phone you, won't you?
9. I heard that you did not have a good time. Is that why you look sad? What happened in Paris? What's bothering you? What are you thinking of? What do you think of Paris?

10. The girl I am going to go out with is French. The French town in which she was born is very small.

11. What is the matter with you? You look sick. What happened to you? What do you need? I am going to send for the doctor.

12. What can I do for you lady? It's about these cars. Don't you have something cheaper?

13. The book I need is in Paris. I have just written a letter to my friend who lives in France. The friend I wrote the letter to is studying music in Paris.

14. They were standing in front of the small bakery shop when my car collided with a truck. The car I was in was red and the truck was black. At the time when the accident took place the street was very slippery.

15. Which of your books are the largest? Which one of your sisters is the tallest? Here are my ties. Which one do you want? Which one do you need?

Traduisez les phrases suivantes: (12 %)

1. I used to go _____
2. We are going away _____
3. They will send _____
4. Did they leave (fam. Pl) _____
5. I will go out _____
6. She didn't feel well _____
7. Help yourself _____

8. They fell asleep (maso. pl.) _____
9. We will sleep _____
10. They went (fem. pl.) _____
11. I would feel better _____
12. We would go _____

Indiquez le temps de chacune des formes suivantes: (3 %)

1. vous déjeunâtes _____
2. il répondit _____
3. ils choisissent _____
4. je finis _____
5. nous répondrons _____
6. tu déjeunas _____

Dictée (10%)

- 1.
- 2.
- 3.
- 4.
- 5.

1. The Middle Ages has been classified by some as an unproductive period in the fields of education, politics, literature (theater and poetry), and religion. Agree or disagree. Why.

2. Discuter deux sur quatre: Jeanne d'arc, Saint Louis, Charlemagne, les origines de la France.

3. Le siècle de Louis XIV est considéré une des périodes les plus remarquables de l'histoire de la France. Discuter un peu Louis XIV, son règne, la littérature pendant son règne (Descartes, Corneille, Racine, Molière, La Fontaine), l'architecture, les ministres du roi etc. 998

4. Discuter un sur deux: La Renaissance en France (François Ier, L'architecture, Montaigne, Rabelais etc.); La Réforme et les guerres de religion (Calvin, Catherine de Medecis, L'Edit de Nantes, le protestantisme etc.)

Français 30, 13 december 1966, La France et les Français

- 1., Discuss the arts, politics, religion, theatre and poetry etc. of the Middle Ages.
- 2., Discuter les origines de la France.
- 3., Write a concise paragraph on the following figures of French history: Jeanne d'Arc, Saint Louis, Charlemagne.
- 4., Describe briefly the life, interest, and accomplishments of Louis XIV, and their manifestations in literature, politics, religion, education etc.
- 5., Discuss briefly the Renaissance in France (François Ier, l'architecture, Montaigne, Rabelais, the wars of religion, the Edict of Nantes, protestantism etc.)

Translate the following passages:

- 1., Catherine de Médicis, qui gouvernait pendant la minorité du jeune roi Charles IX, et son ministre Michel de l'Hospital essayèrent de réconcilier Catholiques et Protestants, mais ils échouèrent complètement, et la guerre civile, un moment interrompue, reprit avec plus d'intensité.
- 2., Pendant la plus grande partie du Moyen Age, la France, comme les autres pays de l'Europe occidentale, vécut sous le régime féodal. Ce régime n'était pas favorable à l'unification du pays. L'autorité des rois Capétiens, souvent affaiblie par les guerres et par l'indiscipline des seigneurs, se développa lentement.
- 3., Le gothique est un art d'inspiration surtout religieuse: l'époque était profondément croyante et les meilleurs architectes, sculpteurs et peintres travaillaient pour l'Eglise. Quelques-unes des plus belles cathédrales gothiques furent construites en France au XIIème Siècle et au début du XIV^e. La plus célèbre, est la cathédrale de Paris, immortalisée par le roman de Victor Hugo, Notre-Dame de Paris.

POWELL

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Heid	
<u>I</u>	
Isakst	B
Kell	B
Lully	B
Call	A-
Cella	A
Mary	B
Jordan	(B) B
Hester	B
Hudson	A
Higman	e
Hjorn	e (B)
Hicault	B
Han.	A-
Hay	e
Vander	B

1001

THE GEORGE WASHINGTON UNIVERSITY

PAGE NO - 01

Student
V.A. Benefit
Indicated by
Number in
Veteran's

DEPT CODE	COURSE TITLE		INSTRUCTOR		Department	COURSE NO	SEM HRS	SE	U	R
20	SECOND YEAR FRENCH		Parell		FREN	004D	03	2	67	
STUDENT NUMBER	STUDENT NAME		ARM	RES	STAT	VET	DIV			
267830	ALLEN	EILEEN					08			
268788	BELLMAN	STEVEN	I				08			
269941	BENKIN	GAIL	M				01			
261748	BOBROW	SARA	B				08			
270967	CHAIKIN	ERIC	B				08			
268383	DEN	LAURANCE	E				08			
245861	FITZPATRICK	VIRGINIA	B				01			
275190	GOLDSTEIN	DEBORAH	B				01			
283874	GRADY	MARGARET	E				01			
268741	HEWITT	CAROLYN	G				08			
280960	KAGEN	BETH	E				08			
280617	KATZ	ELLEN	C				08			
279471	KATZ	LORNA	S				08			
281029	KELLY	MICHAEL	D				08			
279026	KETCHUM	REBECCA	D				08			
284226	LEIBER	STEPHEN	D				08			
270519	LERNER	STEPHEN					01			
283958	MOORE	LYNDA	L				08			
206941	NEAL	FRANCES	I				02			
262859	NEISS	NORMAN	J				04			
285375	SARDELLA	M	B				01			
281627	SATENSTEIN	ANNA	D				08			
283918	SCHAFER	LAWRENCE	D				08			
266125	SCHNEIDER	TRINA	L				08			
270397	SCOTT	ELIZABETH	C				01			
284066	SOUTHWORTH	ELLEN	G				08			
269143	TINLEY	JOAN	E				08			
267827	WEISS	PATRICIA	R				08			
267553	WILE	ANDREW	B				08			
	KALEB, Michael									
	Sandra, David									
	Watson, James									

Français 4D: Powell
Examen # 1, le 9 février 1967

1. Si nous (se dépêcher) _____ nous serions arrivés avant le commencement du film.
2. Ils (had been waiting for their friend) _____ depuis une heure quand il est arrivé.
3. Croyez-vous que nous (pouvoir) _____ finir nos devoirs (before they arrive) _____.
4. Je vous dirai la vérité aussitôt qu'elles (partir) _____.
5. Elles se sont (dire) _____ qu'elles étaient belles.
6. Ils n'ont rien fait hier soir (hoping) _____ que la neige continuerait et qu'il n'y aurait pas de classes.
7. Les jeunes filles françaises qu'il a (voir) _____ en ville portaient des lunettes de soleil.
8. Je parlerai à (anyone whatever) _____, (any time whatever) _____ (anywhere whatever) _____ pourvu qu'il soit à l'heure.
9. (However) _____ triste que vous soyez, n'oubliez pas notre rendez-vous.
10. Il est difficile (à/de/pour/___) répondre aux questions (without having studied) _____.
11. Lorsqu'il (had finished) _____ il est parti sans dire un mot.
12. (Do you know) _____ si votre frère (knows) _____ ma sœur.
13. (Whoever understands) _____ le français aimera ce roman de Proust.
14. Quand nous étions jeunes nous (aller) _____ souvent à la plage.
15. Elles se sont (laver) _____ les mains.
16. Elle est heureuse que nous (venir) _____ car elle a (faire) _____ faire une nouvelle robe.
17. Il est probable qu'elle (will be) _____ en retard.
18. Donnez-moi votre adresse afin que je (pouvoir) _____ vous envoyer une carte-postale.
19. (Whatever) _____ soit la réputation de ce toile de Cézanne, je ne l'aime pas.
20. Y a-t-il quelqu'un ici qui (attendre) _____ le train pour Chateauroux?

21. Il passe son temps (à/de/pour/___) ___ lire les romans de Balzac. Il lui a fallu huit heures (à/de/pour/___) ___ lire Le Père Goriot.
22. Vous avez tort (à/de/pour/___) ___ croire qu'il est facile (à/de/pour/___) ___ apprendre le russe; (Il/Ce) ___ est une langue très difficile (à/de/pour/___) ___ apprendre.
23. Il a gagné sa fortune (by working) _____.
24. Je (should) _____ écrire une lettre à mon frère mais je n'ai aucune envie de le faire.
25. Avez-vous besoin (de/de l'/ du/des/d') _____ livre que j'ai perdu hier.

Changer (s'il le faut) la forme des phrases suivantes, soit pour des raisons de stylistique, soit par souci de clarté.

1. La langue chinoise est écrite de haut en bas.
2. Nous serons accompagnés par nos amis.
3. Nous espérons que nous réussirons.
4. Avant qu'il ne soit mort, Napoléon a dicté ses mémoires.
5. Ils veulent que nous finissions nos études avant de sortir.

1004

Français 3A:Powell
Hour Exam, le 17 mars 1967

A. METTRE LE VERBE ENTRE PARENTHÈSES À LA FORME QUI CONVIENT:

1. _____ S'il avait beaucoup d'argent il (être) vraiment heureux.
2. _____ Je partirai aussitôt qu'ils (finir) leurs devoirs.
3. _____ Les jeunes filles françaises qu'il a (voir) étaient belles.
4. _____ Voudriez-vous que je vous (donner) deux mille francs?
5. _____ Après qu'il (dire) au revoir à ses amis il est parti pour la France.
6. _____ Le mois dernier il (travailler) pendant quarante heures.
7. _____ Elles (se lever) à 8 heures. Elles (se laver) les mains et le visage à 8:10. Elles (descendre) à 8:30 mais elles (ne pas descendre) leurs valises.
8. _____ Quand nous étions en Italie nous (aller) souvent à la plage.
9. _____ Croyez-vous que nous (pouvoir) finir avant son arrivée.
10. _____ Nous (attendre) mon frère depuis 45 minutes quand il est arrivé.
11. _____ Si j'avais eu assez d'argent je (acheter) une voiture d'occasion.
12. _____ Il (neiger) toute la nuit et les routes étaient dangereuses au moment où je suis parti.
13. _____ Elles se sont (rencontrer) devant le théâtre à 8 heures précises.
14. _____ Il faut que nous (finir) nos études avant de sortir.
15. _____ Croyez-vous qu'il (avoir) vingt ans? Je crois qu'il (avoir) l'air plus jeune.
16. _____ Il est possible que nous (être) en retard.
17. _____ Nous nous sommes (dire) qu'il valait mieux de ne pas étudier.
18. _____ Elle est heureuse que nous (être) ici.

19. _____ Hier elles (aller) en ville et elles (acheter) une voiture française; mais je crois que je préfère la voiture italienne qu'elles n'ont pas (vouloir) acheter.
20. _____ Nous n'avons pas d'argent; c'est pour ça que nous avons beaucoup de problèmes. Si seulement nous (être) riches.

B. VERBES

1. nous (avoir)-plus-que-parfait _____
2. ils (être)-conditionnel passé _____
3. vous (attendre)-futur _____
4. je (chanter)-conditionnel _____
5. il (aller)-présent _____
6. elle (croire)-passé composé _____
7. tu (dire)-passé composé _____
8. elles (connaître)-imparfait _____
9. je (avoir)-passé composé du subjonctif _____
10. vous (parler)-présent du subjonctif _____

C. CHANGER (S'IL LE FAUT) LA FORME DES PHRASES SUIVANTES, SOIT POUR DES RAISONS DE STYLISTIQUE SOIT PAR SOUCI DE CLARTÉ:

1. Pensez-vous que nous ayons assez de temps?
2. La pomme est cultivée dans la Nord de ce pays.
3. Nous croyons que nous pourrons vous rendre visite ce soir.
4. Le vin a été bu par les invités.

D. LA FRANCE ET LES FRANÇAIS

1. Qui est le roi le plus important de la Renaissance française? Pourquoi?
2. Qui est calvin? Pourquoi est-il important au point de vue de la religion de la Renaissance?
3. Qui est Jeanne d'arc? Qu'est-ce qu'elle a fait pour la France?
4. Comment les Romains ont-ils transformé la Gaule?
5. Discutez un peu Louis XIV: l'homme, son règne, ses accomplissements.
6. Qu'est-ce que l'Édit de Nantes?
7. Donnez la signification de la phrase: "Paris vaut bien une messe"
8. Pendant quelle époque l'architecture gothique est-elle apparue? Est-ce qu'il y a des cathédrales gothiques en France aujourd'hui?
9. Qui est Charlemagne?
10. Discutez un peu Rabelais and Montaigne.

1007

UNIVERSITY OF ILLINOIS
Urbana, Illinois
61801

Department of French

Offer of an Assistantship for 1967-1968.

Dear Mr. Powell:

1. We are pleased to offer you a half-time assistantship for the year 1967-1968, at a salary of \$2400 for the academic year, or if you prefer, a one-third time assistantship at a salary of \$1600 for the academic year. Attached to this letter is a form on which you may indicate your preference. If you wish to decline this appointment, will you please sign where this is indicated, and return the form to us.

The assistantship also provides a waiver of tuition and fees.

2. You are invited to attend our Orientation Institute for new assistants. This Institute will convene on Thursday, September 7 and continue through Wednesday, September 13, ending the day before registration begins. You are requested to arrive in time to participate in this program for its entire duration. The program is intended to acquaint you with the Department and particularly its methods and procedures in teaching the courses to which you will be assigned. It will also include some rapid review in the French language for the purpose of determining what further training may be desirable. For native speakers of French, this last will be replaced by a review of English, and orientation in procedures in an American college. You will receive an additional salary payment of \$100 for participating in this program. All new assistants are expected to participate.

The program will occupy each day except Sunday: Saturday will include a half day. You should therefore plan to establish yourself in living quarters in Urbana or Champaign in advance, and report at 8 A.M. on Thursday, September 7, in Room 232 Lincoln Hall (Wright and Chalmers Streets) just opposite the office of the French Department.

3. Definition of a half-time assistantship

The University sets twelve hours a week as a full-time teaching load. Half-time, then, is six hours. In the case of foreign languages, however, with few exceptions the courses of the first two years meet four hours weekly. Thus we can arrive at a half-time teaching load only by averaging the loads of two semesters. This is done by assigning all new assistants to teach one section the first semester and two sections the second semester.

The University considers this technically an assignment of one-third time the first semester and two-thirds-time the second semester. Since assistants' salaries are closely tied to the teaching load, the person teaching one four-hour section the first semester and drawing a half-time salary is in a sense overpaid. In such cases, the administration stipulates "the assistant should be advised of the obligations incurred by him in this arrangement, and an acknowledgment of these obligations signed by him should be in [the] files." In other words, (1) should the assistant resign at the end of the first semester, he would be obliged to return to the University the amount he has been overpaid; (2) the assistant agrees to teach two sections the second semester. This statement of acknowledgment is included on the acceptance sheet attached.

The half-time assistant teaches one four-hour section a week one semester, and two four-hour sections the other semester. In some cases he will be asked to teach a five-hour section. All teachers of courses with a laboratory program work one hour a week as monitors in the Language Laboratory. New assistants participate in in-service training during their first semester. This consists of attendance four hours weekly at an observation class and registration in French 405, a non-credit course entitled "Teaching College French," meeting one hour weekly. In addition, assistants are asked to serve on examination and textbook committees.

4. Definition of a one-third time assistantship

The assistant on one-third time teaches one section meeting four or five hours weekly each semester. Except for the smaller teaching load, his duties are the same as those of the half-time assistant, described above.

5. Equation of graduate study to the teaching assistantship.

A full study load consists of four units of graduate work (one unit is equivalent of four semester hours). An assistant on a half-time appointment may carry as much as three units of graduate work or three fourths of a full study load. An assistant on a one-third-time appointment may carry as much as $3\frac{3}{4}$ units of graduate work. Four units are considered a full-time load.

You will receive more information later when you have indicated your acceptance of the assistantship on the attached form. We welcome any questions from you.

Sincerely yours,

B. H. Mainous

B. H. Mainous
Head, Department of French

Ann Marie Swindlehurst marries Russell Powell

1009

Miss Ann Marie Swindlehurst, daughter of Mr. and Mrs. John R. Swindlehurst, 18 Dart Ave., and Russell T. Powell, son of Mr. and Mrs. Walter Powell, Carbondle RD 1, were united in marriage Oct. 8 at 2 p.m. in the Berean Baptist Church. The Rev. Arthur Men-eeley performed the ceremony

before an altar decorated with white gladioli and mums.

Given in marriage by father, the bride wore a white lace street-length dress over beige crepe trimmed at the neckline, hem, and three-quarter length sleeves with a band of white crepe and buttoned to below the waist in the back. Her white feathered pill-box hat featured a noseveil. She carried a hand bouquet of white pompons, chrysanthemums and ivy with a shower of velvet ribbon.

Miss Linda Tonkin, this city, was maid of honor. Her aqua crepe street-length dress was styled with sleeveless bodice, bateau neckline forming a scalloped "v" in the back and accented at the back waistline with a large bow and streamers cascading to the hemline. She wore a matching headpiece and carried a bouquet of pink pompons and chrysanthemums.

S. Robert Powell, Washington, D.C., was his brother's best man. Donald W. Powell, New York City, another brother, and Richard J. Swindlehurst, brother of the bride, ushered.

Dinner followed at Crystal Pines. The bride's mother wore a moss green knit suit with brown accessories. The mother of the bridegroom wore a cocoa brown suit with gold accessories. Both wore orchid corsages.

For a wedding trip to the New England States, the bride wore a green tweed suit, black accessories and corsage of orchids. The couple will reside at Bainbridge, Md.

The bride is a graduate of Benjamin Franklin High School and was employed by the First National Bank of Jermyn. The bridegroom is a graduate of Fell Township High School, attended Pennsylvania State University and is serving with the U. S. Navy Sea Bees in Bainbridge.

SRP →

DEPARTMENT OF FRENCH AND ITALIAN
FIRST SEMESTER 1967-68

<u>NAME</u>	<u>HOME ADDRESS</u>	<u>HOME PHONE</u>	<u>OFFICE</u>	<u>OFFICE PHONE</u>	<u>OFFICE HOURS</u>
Alcover	1610 Dorchester, Apt. 20	6-7907	B631	7-7835	12:30-1:20 MWF
Arandjelovic, S.	Hoosier Crts., Apt. B3	6-7625	Atw.		9-11 T
Arandjelovic, V.	Hoosier Crts., Apt. B3	6-7625	Atw.		4:30-6:30 W
Armstrong	GRC S127	7-7308	Atw.		9:30-10 M; 3-4 Th
Beverly	GRC C331	7-6883	Atw.		9-10:30 MWF
Bodie	322 University East	6-1018	Atw.		1:30-2:15 MWF
Borger	1302 Atwater	6-2686	GH304		9:30-10:30 MF
Brasor	233 Hershey	7-5884	Atw.		9:30-11:30 M
Bridges	808 S. Washington	9-7552	Atw.		10:30-11:30 TTh
Brown	105 Mottier	7-4342	Atw.		10:30-11 T; 1-2 F
Buehler	213 University East	9-8149	B634	7-7913	9-11 M; By App't.
Burnett	3540 Fullerton Pike	825-5449	Atw.		3:30-4:15 MW
Caldwell	508 S. Morton	9-3807	Atw.		8:30-9:30 MW
Carotenuto	353 Evermann Apts.	9-7638	Atw.		10:30-11:30 TTh
Carr	913 Maxwell Terr.	2-9920	B627	7-1134	1:30 M
Caruthers	501 S. Fess	6-4468	Atw.		3-5 MWF
Casagrande	120 Kingston Pl., #33	9-2707	B626	7-1249	3:30-5:30 TTh
Casariago	GRC Box D216	7-2773	Atw.		9:30-10:30 WF
Catling	GRC Stempel 128	7-2880	Atw.		1:30-2 M; 1:30 W
Catura	3315 Longview, Apt. 62	9-4431	GH307		11:30-12:30 MWF
Chagnaud	100 E. Miller Dr. #30	6-7424	Atw.		4:30-6:30 W
Chaitin	3200 Longview, Apt. 33	9-8067	B633	7-7812	2:30-3:15 MTTh
Champigny	1040 Maxwell Lane		B614	7-6324	11-12 TTh
Clark	GRC D315	7-3698	Atw.		1:30-2:30 MF
Cloutier	Mem. Hall, Wells Quad	7-5045	Atw.		10-11 MF
Cook	3315 Longview, Apt. 62	9-4431	Atw.		9:30 MWF
Coon	1302 Atwater	6-2686	GH304		9:30-11:30 MW
Cooney	2002 E. 7th	9-4985	GH328		11:30-12:15 MTThF

DEPARTMENT OF FRENCH AND ITALIAN
FIRST SEMESTER 1967-68 Page 2

1011

<u>NAME</u>	<u>HOME ADDRESS</u>	<u>PHONE</u>	<u>OFFICE</u>	<u>OFFICE PHONE</u>	<u>OFFICE HOURS</u>
Costas	829 E. Cottage Gr.	9-3692	Atw.		11:30 D
Craft	114 1/2 E. 6th St.	9-3649	Atw.		11:30-12:30 TTh
Custred	Campus View #913	9-6363	Atw.		10:30 TTh
D. Jo	215 N. Johnson #10	2-8409	Atw.		10:15-12:15 Th
Davis, Marilyn	615 E. 14th	9-5779	Atw.		10:15-12 MTh
Davis, M. (Sec'y)	349 Evermann Apts.	2-5319	B607	7-7538	8-12 1-5 D
de Gain	321 E. 4th	9-6253	Atw.		2:30-3:30 D
Deleuze-Dordron	GRC Weatherly 134	7-7862	Atw.		2:15 D
Diaconoff	811 N. Grant	6-3868	GH307		9:30-10:30 D
Dix	104 Pinewood Drive	6-2889	Atw.		8:30-9:30M;9-10T
Downes	A-1 Hoosier Courts	9-7710	GH307		8:45-9:45 M-W
Farrall	327 W. Univ. Apts.	2-3783	GH308		9:30-11:30 F
Feinzig	GRC Vos Hall 312	7-3576	Atw.		9-10 MW
Filipek	GRC Box C-232	7-5749	GH328		2:30-4:30 F
Fittz	405 S. Highland	9-8420	Atw.		3:30-4:30 MW
Fogg	GRC Moffat 116	7-5107	Atw.		9:30-10:30M;1-2Th
Friedman	GRC Stempel 210	7-3886	Atw.		2:30-3:30 D
Gans	515 E. Smith Ave.	6-2872	B520	7-6619	1:20-2:20 MWF
Gerhard	405 S. Highland	9-8420	Atw.		10-12 MW
Gerrard	324 S. Highland	9-3274	B612	7-8044	2:30 MW
Gravit	519 S. Fess	9-9373	B607	7-7538	1-3 D
Greenspan	511 N. Lincoln	9-7692	Atw.		12:30-2:30 M
Gross	GRC D112	7-2078	Atw.		9:30 MF
Guiragossian	209 University West	9-4973	B635	7-7958	On leave Sem. I
Harker	GRC Moffat 224	7-6892	Atw.		10:30-11:30M:1-2W
Hatcher	1415 E. 3rd St.	9-3786	B515	7-6222	By appointment
Hedrick(Dept. Sec'y)	Prow Road	2-3841	B642	7-1952	8-12 1-5 D
Hines	GRC Hershey 134	7-3683	Atw.		9:30-10:30 WF

DEPARTMENT OF FRENCH AND ITALIAN
FIRST SEMESTER 1967-68 Page 3

1012

<u>NAME</u>	<u>HOME ADDRESS</u>	<u>PHONE</u>	<u>OFFICE</u>	<u>OFFICE</u>	<u>OFFICE HOURS</u>
Hope	Sare Road	6-6713	B642b	7-5458	9-12; 1-5 D
Houston, J.	1217 Maxwell Lane	2-6225	B616	7-7829	By Appointment
Houston, M.	1217 Maxwell Lane	2-6225	B603	7-5764	By Appointment
Hunt	513 S. Swain	9-9431	B617	7-6488	By Appointment
Hyde	936 S. Hawthorne	6-2120	B632	7-2011	11:20-12:00 MWF
Jacoberger	100 E. Miller Dr. #30	6-7424	Atw.		10:45-12:45 W
Jakey	708 S. Cory Lane #97	2-9144	Atw.		3:15-4 M; 9:30-10T
Jones	504 North Lincoln		GH303		2:00-3:00 TTh
Joseph, G.	331 University East	9-3578	Atw.		9:30 MW
Joseph, S.	331 University East	9-3578	Atw.		9:30 T
Kibler	715 E. 8th	9-1045	B619	7-6764	11:30-12 MWF
King, Miss	507 1/2 Kirkwood	6-7800	Atw.		3:15-4 TTh
King, Mrs.	RR #10 Box 1	2-4920	Atw.		2:30 TTh
Klein	100 E. Miller Dr. #30	6-7424	Atw.		4:30-6:30 W
Kleinhenz	1603 E. 3rd #329	9-6009	GH307		9:30-10:30 D
Kurtz	1200 N. Indiana #1	9-7606	GH328		12:30 TTh
Lapeyre	Evermann Apts. #567	6-8027	B637	7-7964	2:30 M; 12:30 W
Larson (Sec'y)	1506 Dorchester #11	2-2933	B642	7-1952	8-12 D; 1-5 D
Leake	2331 N. Dunn	2-4304	B610	7-6029	On Leave 1967-68
LoCastro	GRC Moenkhaus R107	7-7759	Atw.		2:30-3:15 TW
Loker	1503 Atwater	6-2712	Atw.		8:30-9:30 TTh
Lutkus	409 N. Indiana	9-3726	B611	7-2221	9:30 MWF; 1:30 Th
NIAN	GRC F112	7-4370	Atw.		2:30-4:15 T
Martini	GRC F312	7-7484	Atw.		9:30-10:30 WF
McIntosh (Sec'y)	RR #1 Bloomfield	876-1814	B642	7-1952	8-12 D; 1-5 D
Miles	809 S. Lincoln St.	2-8387	Atw.		1:30-3:30 MT
Miller, K.	914B Maxwell Terr.	9-3708	GH307		9:30 MWF
Miller, S.	914B Maxwell Terr.	9-3708	GH308		9:30-11 MWF

DEPARTMENT OF FRENCH AND ITALIAN
FIRST SEMESTER 1967-68 Page 4

1013

NAME	HOME ADDRESS	HOME PHONE	OFFICE	OFFICE PHONE	OFFICE HOURS
Musa	200 Sheridan Rd.	2-2013	B622	7-7035	By Appointment
Najam	1301 Longwood Dr.	2-0059	B621	7-8253	By Appointment
Newton	1000 S. Ballantine	6-8311	B630	7-3127	By Appointment
Noris	214 E. 7th St. #3	6-3675	B630	7-3127	On Leave 1967-68
Odom	1025 So. Dunn St.	2-2284	Atw.		11-12 TTh
O'Donnell	432 S. College, Apt. 2	6-0512	Atw.		8:30-9:30 MWF
Pfohl	410 E. 4th St.	9-3153	B618	7-6596	1-2 MF; 10-11 Th
Plyley	GRC Box C205	7-3581	GH304		1:30 MF
* Powell	515 East First St.	6-5959	Atw.		4:15 T; 2:45 F
Précy	408 N. Grant	6-7042	B635	7-7958	10:30-11:30 MWF
Rainof	325 E. Third	6-0320	B625	7-2302	1:30-3:30 WF
Randall	329 S. Fess		Atw.		2:30-4:30 MF
Rarog	GRC D304 Vos	7-3360	Atw.		2:30 MWF; 10:30 TTh
Ricciardi(Wk.St.)	Briscoe 632A	7-8936	B642a	7-1952	2-5 D
Riser	GRC Hoffatt 226	7-6092	Atw.		2-3 M; 2:30 T
Rosenberg	120 Kingston Pl. #11	9-0243	B624	7-7231	1:30 MWF
Rotolo	1015 N. College #5	6-1919	Atw.		9:30-10:30 TTh
Saunders	416 E. 4th St.	9-7679	B620	7-2363	By Appointment
Schechter	405 S. Highland	9-0420	Atw.		10:30-11:30 MWF
Schenkman	GRC T266	7-4534	Atw.		3:30-4:30 MT
Shelsy	Box 314 Mem. Hall	7-2605	Atw.		2-3 TTh
Sherrington	422 1/2 S. Henderson	6-2061	GH304		11:30-12:30 MWF
Singerman	1200 N. Indiana #51	9-6709	Atw.		3:30-4:30 MW
Smith	GRC S320	7-3316	Atw.		2:30-3:30 MW
Spulber	4410 Blackstone Crt.	2-0404	GH304		11:30-12:30 MW
Streett	GRC C230	7-5149	GH328		10:15-11 M/F
Thess	623 E. Atwater		Atw.		1:30-2:30 MF
Trupiano	GRC D134	7-2383	Atw.		8:30 T; 9:30 W

DEPARTMENT OF FRENCH AND ITALIAN
FIRST SEMESTER 1967-68 Page 5

1014

<u>NAME</u>	<u>HOME ADDRESS</u>	<u>HOME PHONE</u>	<u>OFFICE</u>	<u>OFFICE PHONE</u>	<u>OFFICE HOURS</u>
Valdman	2411 Fritz Dr.	2-1749	LH310	7-6287	By Appointment
Valette	3200 E. Longview #2	9-4283	B629	7-7884	10:30-11:30 M-F
Vedv45	2627 E. 2nd St. #9	9-2525	B636	7-8059	1:00-2:00 M-W
Werner	605 S. Fess	9-7469	Atw.		1:30-2:30 TTh
Water	522 E. Kirkwood #5	6-7486	Atw.		1:30-3:30 M
Webb	GRC D329	7-4034	Atw.		10:30 T; 2:30 F
White	GRC C327 Stempel	7-6623	Atw.		9:30-10:45 WF
Wikler	123 Campus View	9-5250	Atw.		3:30-4:30 T
Will	721 Ballantine	6-4821	B609	7-5971	9:00 D
Williams	427 S. Henderson #4	6-2323	Atw.		10-11 MWF; 2-3 T
Winwood	500 S. Lincoln	6-8651	Atw.		3-4 M; 10-12 F
Witney	1101 S. Park	2-5276	Atw.		2:30 T; 10:30 Th
Yeiser (Wk.St.)	Briscoe 305A	7-9214	B642a	7-1952	8-11 D
Young, K.	3740 Woodyard Rd.	6-8517	Atw.		1:30-3:00 MWF
Young, M.	3740 Woodyard Rd.	6-8517	Atw.		2:30-4:15 W
Zaytzeff	1610 Dorchester Dr. #20	6-7907	Atw.		9:15-10:15 M-W

OTHER USEFUL NUMBERS

George McClain	Building Manager		7-3121 (Evening Rm. Reserv.)
Warren Shirey		Bry 105	7-1775 (Day Rm. Reserv.)
Norman Mikesell	Language Lab Director	B114	7-8383
Phillip Leamon	Coordinator-Language	LH101	7-3333
	Indiana Language Program	LH101	7-5806
Leo Wampler	Ballantine Mimeo/Photocopy	B544	7-1636
Lora Jones	Ballantine Post Office	B22	7-5303
Georganne Applewhite		B642	7-1952 Saturday 9-12

1015

CU4517 (1-68)

MEMBER STATEMENT

INDIANA UNIVERSITY EMPLOYEES FEDERAL CREDIT UNION

• S ROBERT POWELL
FRENCH & ITALIAN
515 E. 1ST ST.
BLOOMINGTON, IND.

PLEASE REPORT PROMPTLY ANY ERRORS
IN SHARE OR LOAN ACCOUNT TO CHAIRMAN
OF THE SUPERVISORY COMMITTEE

MEMBER IDENTIFICATION NO.	SOCIAL SECURITY NO.	ENTR. FEES PAID	PER. COENDING	NUMBER OF SHARES	
5053	15 - 34 - 0586	4/21/68	9/30/68	STARTING	ENDING
				1	5

SHARES		TRANSACTIONS		LOANS		
TRANSACTION	BALANCE	CODE	MO. DATE	NOT IN A/R	INTEREST	BALANCE
	5.00					
.09	5.09	DV	06/30			
24.00	29.09	PD	07/20			
		RE		0021869		480.00-
		PD	04/05	0021869	4.80	19.20
		PD	05/05	0021869	4.61	19.39
		PD	06/05	0021869	4.41	19.59
		PD	07/05	0021869	4.22	19.78
		CP	07/10	0021869	.53	402.04
		NI	07/10	0025175		1102.57-
		PL	08/20	0025175	15.07	18.93
		CP	09/11	0025175	7.95	192.05
		CP	09/17	0025175	1.78	148.22
	29.09		09/30		43.37S	743.37-

YEAR TO DATE DIVIDENDS	CODE	DESCRIPTION	CODE	DESCRIPTION
.09	CP	CON PAYMENT	NI	NEW LOAN
	BF	BAL. C/FORWARD	PD	PAID CREDIT IN
	DV	DIVIDEND	RE	REVERSE ENTRY OF
	FA	FACTOR LATE F.		OTHER ADJUSTMENT
	IR	INTEREST REFUND	TR	TRANSFER OF FUNDS
			WS	WITHDRAWAL OF SHARES

YEAR TO DATE
INTEREST
47.37

THIS IS YOUR PERMANENT
RECORD. RETAIN THIS
STATEMENT FOR INCOME
TAX REPORTING PURPOSES

1016



SELECTIVE SERVICE SYSTEM

Form Approved
Budget Bureau No. 33-2021

GRADUATE OR PROFESSIONAL COLLEGE STUDENT CERTIFICATE

Date 10-24-65

1 Name Address of Student

Silas Robert Powell
RD #1
Carbondale, Pennsylvania

Selective Service No.

36 79 L3 269

PART I-GRADUATE STUDENTS

2 (a) The student identified above has been accepted for admission to graduate school for a full-time course of instruction leading to a graduate degree, in the class commencing _____ and being the first class commencing after he completed the requirements for admission.

2 (b) The student identified above was entered upon a full-time course of instruction as a candidate for a graduate degree, and is currently meeting degree requirements, and is expected to attain the degree of Ph.D. in French Lit. on or about June 1970.

PART II-PROFESSIONAL STUDENTS

3 (a) The student identified above has been accepted for admission to _____ school in the first year class commencing _____ and being the first class commencing after he completed requirements for admission.

3 (b) The student identified above has entered upon, the _____ year of his professional studies, and is satisfactorily pursuing a full-time course of study leading to graduation with the degree of _____ on or about _____.

PART III-GENERAL

4. The student identified above is (check one)

☐ No longer entered full time☐ Not eligible to continue☐ Graduated

5. Remarks

This form is to be prepared by authorized representatives of colleges and universities who are certifying the scholastic status of students to selective service local boards. The form is to be completed by filling in all appropriate blank spaces and placing "X's" in appropriate boxes. Submit the original of this form to the local board with which the student is registered at the address shown in Item 6. A copy may be furnished to the registrant and a copy retained. Submission of this form does not constitute a request for deferment. Authentication of information on this form may be by any means evidencing that a responsible official of the institution has verified its preparation.

A graduate college student, for the purposes of classification by a local board, is defined to be a student who has been accepted for, or has entered upon a full-time course of instruction at a graduate school as a candidate for a graduate degree, including, in addition to course work, teaching and research assistance, preparation for foreign language and other required examinations, and supervised work on graduate theses.

A professional college student, for the purposes of classification by a local board, is defined to be a full-time student who has been accepted for admission by, or who is in attendance at a professional school including law, medicine, dentistry, veterinary medicine, osteopathy, optometry, pharmacy, chiropractic, etc. A student at the preprofessional level of instruction preparing to become a student in a professional school is considered to be an undergraduate student.

6. Address of Local Board

S.S.S.
Local Board #79
41 N. Main St.
Carbondale, Pennsylvania, 16407

7. Authentication

Name and address of Institution

1017

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1968-69

<u>NAME</u>	<u>HOME ADDRESS</u>	<u>HOME PHONE</u>	<u>OFFICE</u>	<u>OFFICE PHONE</u>	<u>OFFICE HOURS</u>
Alami	701 E. 10th St.	6-7761	Atw.	7-9495	10:30-11:30 TTh
Alcover	316 E. University #20	6-1042	B631	7-7035	2-4:30 F
Alessia	Eigenmann 307	7-5052	GH304	7-2720	11:30-12:30 MW
Arandjelovic	Hoosier Courts #B-3	6-7625	Atw.	7-9495	10-12 F
Augustinos	Campus View #213	9-6500	Atw.	7-9495	12-2 W
Baldassaro	Wells Quad M18	7-2865	Atw.	7-9495	9:30-10:15 MW
Barden	Eigenmann 809	7-3291	Atw.	7-9495	10:30-11:15; 9:30F
Bates	Eigenmann 322	7-4310	Atw.	7-9495	2:30-3:30 MW
Bertrand-Guy	Eigenmann 301	7-5535	Atw.	7-9495	3:15 MW
Beverly	405 S. Highland	9-0420	Atw.	7-9495	9:30-10:30 TTh
Blackmun	Eigenmann 128	7-2745	Atw.	7-9495	3:15 T; 2:30 W
Block	430 S. Dunn St. #324	2-4559	Atw.	7-9495	1-3 T
Bodie	University Apts. E. #301	6-1018	Atw.	7-9495	1:30-2:15 TTh
Brasor	330 S. Jackson	9-6502	Atw.	7-9495	11:30 M; 3:30 W
Buehler	University Apts. E. #213	9-8149	B634	7-7913	By Appointment
Burnett, C.	914B Maxwell Terrace	9-4703	Atw.	7-9495	2:30-4:30 T
Burnett, D.	914B Maxwell Terrace	9-4703	Atw.	7-9495	10:30-12:30 T
Caldwell	500 S. Morton	9-3807	GH304	7-2720	10:30 MTh
	918 Maxwell Terrace	2-9920	B627	7-1134	1:30 M
	R.R. #1	6-1622	Atw.	7-9495	2:15-4:15 Th
Caruthers	430 S. Dunn St. #307	6-1487	Atw.	7-9495	1:30-2:30 MW
Casariago	Eigenmann 341	7-7414	Atw.	7-9495	2:30-3:30 WF
Catling	405 S. Highland	9-8420	Atw.	7-9495	11:30-12:30 MW
Catura	3315 Longview #62	9-4431	Atw.	7-9495	9:30-10:30 MThF
Chagnaud	507 1/2 E. Kirkwood	9-3239	B637	7-7964	10:30-11:30 MT
Chaitin	3200 Longview #33	9-3067	B633	7-7812	2:30-3:30 MWF
Champigny	1040 Maxwell Lane		B614	7-6324	On leave II Sem.
Charles	111 1/2 W. Kirkwood	6-0316	GH307	7-2720	10:30-11:15 MW

1018

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1968-69

Page 2

Cooney	3315 Longview #62	9-4431	GH323	7-2720	12:30-2:30 F
Coté	Eigenmann 659	7-1378	Atw.	7-9495	1:30-2:30 MTh
Craft, S.	Eigenmann 213	7-4330	Atw.	7-9495	2:30-3:30 MT
Craft, W.	1709 W. 8th St. #23	9-3649	Atw.	7-9495	1-2 MWF
Custred	Noosier Courts #A-3	9-6363	Atw.	7-9495	1:30-2:30 TTh
Dando	4111 Vernal Pike #13	2-8409	GH307	7-2720	11-3 Th
de Gain	321 E. 4th St.	9-6253	Atw.	7-9495	10:30-11:30 MW
Dischert	Eigenmann 1030	7-4506	Atw.	7-9495	8:30-10:30 Th
Ehlers	Eigenmann 1321	7-4519	Atw.	7-9495	2:30 MTh
Esquerre	Eigenmann 1291	7-1606	Atw.	7-9495	10-12 T
Etchen	Eigenmann 1206	7-4794	Atw.	7-9495	2-4 T
Fittz	405 S. Highland	9-8420	Atw.	7-9495	1-2 MW
Fogg	Weatherly 134	7-7062	Atw.	7-9495	2:30-4:30 W
Gans, E.	803 E. 11th	6-2372	B620	7-6619	12-1 MWF
Gans, M.	803 E. 11th	6-2872	B620	7-6619	By Appointment
Gerrard	430 S. Dunn St. #203	9-3274	B612	7-6044	10:30 W
Gravit	519 S. Fess	9-9373	B607	7-7538	On leave II Sem.
Gross	Eigenmann 126	7-2745	Atw.	7-9495	2:30-3:15 MW
Guiragossian	120 Kingston Pl. #23	9-4973	B635	7-7958	11-12 W
Hammond	Eigenmann 1124	7-7450	Atw.	7-9495	11:15-12:15 TF
Harker	Eigenmann 323	7-6705	GH328	7-2720	1:30-2:30 MTh
Harris	218 S. Roosevelt	9-3561	GH308	7-2720	1:30 MWF
Hatcher	430 S. Dunn St. #315	9-0053	B615	7-6222	By Appointment
Hedrick (Dept. Sec'y)	Prow Road	2-3841	B642	7-1952	8-12; 1-5 D
Heilbronn	315 S. Mitchell St.	2-0611	Atw.	7-9495	1:15-2:15 MF
Hines	Eigenmann 376	7-3155	Atw.	7-9495	10:30-11:30 TTh
Holtsclaw (Sec'y)	Bloomfield	304-4542	B642	7-1952	8-12; 1-5 D
Hope	800 Sheridan Road	6-6713	B642b	7-5453	9-12; 2-5 D
Houston, J.	1217 Maxwell Lane	2-6225	B616	7-7329	By Appointment

1579

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1968-69

Page 3

Houston, M.	1217 Maxwell Lane	2-6225	B603	7-5764	By Appointment
Hunt	518 S. Swain	9-9431	B617	7-6488	By Appointment
Hurst	Eigenmann 1089	7-7727	Atw.	7-9495	2:30-3:30 TTh
Hyde, J.	305 E. 17th St. #6	9-4447	B632	7-2011	10:30-11:15 MWF
Hyde, M.	936 S. Hawthorne	6-2120	Atw.	7-9495	10:15-11:15 MF
Jacobberger	507 1/2 E. Kirkwood	9-8239	B637	7-7964	10-11:15 MT
Jakey	708 S. Corey Lane #97	2-9144	Atw.	7-9495	10:30-12:30 TTh
Jones	1610 Dorchester Dr. #30	6-8816	GH328	7-2720	1:30-3 M; 1-3Th
King (Sec'y)	3315 Longview #67	9-0479	B607	7-7538	8-12; 1-5 D
Klein	507 1/2 E. Kirkwood	9-8239	B637	7-7964	10:30-11:30 MW
Konrad	Eigenmann 1341	7-7014	Atw.	7-9495	3:30-4:15 TW
Laforest	Eigenmann 1429	7-3827	B637	7-7964	10:30-12:30 W
Lapeyre	703 W. Gourley Pike #111	6-8027	B607	7-7538	11:30-2 D
Larson (Sec'y)	3315 Longview #10	2-2933	B642	7-1952	8-12; 1-5 D
Leake	2331 N. Dunn	9-5615	B610	7-6029	9-11 TTh
Levitt	Eigenmann 320	7-6431	Atw.	7-9495	1:30-2:30 TTh
LoCastro	324 E. 2nd	9-5052	GH304	7-2720	10:30-12:15 Th
Lutkus	409 N. Indiana	9-3725	GH308	7-2720	By Appointment
Mazzola	727 W. Dixie #11	6-1940	B626	7-1249	3:30-4:30 MWF
Melidona	Weatherly 225	7-3816	Atw.	7-9495	1:30-2:30 MT
Mickel	117 N. Park Ridge Rd.	6-3992	B611	7-2221	10:15-11:2-3 TTh
Miles	120 Kingston Pl. #4	2-8387	GH307	7-2720	9:30-11 MW
Miller	424 S. Henderson #7	9-5460	Atw.	7-9495	1-3 Th
Moody	800 N. Smith Rd. #7-D	6-5948	LH401		10:30-12 MWF
Moreau	211 North Grant	9-1914	GH307	7-2720	1-4 TTh
Morris	409 E. 10th St. #11	9-9314	Atw.	7-9495	2:30-4 TW
Musa	2208 Covenant Dr.	9-8950	B622	7-7035	By Appointment
Najam	1301 Longwood Dr.	2-0059	B621	7-8253	By Appointment
Newton	1000 S. Ballantine Rd.	2-5820	B630	7-3127	2-3 T; 1-2 W

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1968-69

Page 4

Noris	423 S. Jordan	6-5225	B619	7-6764	By Appointment
Obergfell	3200 Longview #5	6-1076	Atw.	7-9495	1-3 Th
Papierniak	Eigenmann 1330	7-6910	Atw.	7-9495	9:30-10:15 WTh
Pfohl	410 E. 4th St.	9-3153	B618	7-6596	By Appointment
Popolizio	Eigenmann 1493	7-9835	Atw.	7-9495	10-11 W
* Powell	430 S. Dunn St. #324	2-4559	GH328	7-2720	2:30-3:30 TTh
Puerner	Eigenmann 418	7-8712	Atw.	7-9495	2:30-4:30 Th
Pung	527 S. Walnut #5	6-7310	Atw.	7-9495	1-3:30 T
Rainof	325 E. 3rd	6-8320	B625	7-2302	By Appointment
Randall	408 N. Grant #6	6-3903	Atw.	7-9495	1-3 TTh
Rarog	Weatherly 313	7-2494	Atw.	7-9495	9:30 MF; 1:30 W
Rayburn	RR 9, Box 61-D	825-9230	Atw.	7-9495	2-3:30 MW
Rey, A.	323 S. Grant #15	9-2154	B629	7-7834	10-12 MTh
Rey, J.	323 S. Grant #15	9-2154	B629	7-7834	1:30-2:30 W
Riser	Weatherly 306	7-1701	Atw.	7-9495	1:30 M; 3:30 W
Ritter	1212 N. Grant #B-1	6-3030	Atw.	7-9495	9:30 M; 1-2 T
Root	Weatherly 209	7-2059	Atw.	7-9495	3:15-4:15 MWF
Rosenberg	120 Kingston Pl. #11	9-0243	B624	7-7231	1:30-2:15 MWF
Saunders	416 E. 4th St.	9-7679	B628	7-2863	By Appointment
Savoie	719 E. 7th St.	2-3233	GH304	7-2720	2:30-3:30 TTh
Schechter	405 S. Highland	9-8427	Atw.	7-9495	12-2 MF
Schenkman	606 S. Park	2-1947	Atw.	7-9495	9:30-11:30 T
Schlater	Eigenmann 539	7-5177	Atw.	7-9495	8:30-10:15 M
Schutz	415 S. Dunn #6	6-8635	GH308	7-2720	By Appointment
Schwartz	611 E. University St.	6-1827	Atw.	7-9495	10:30 T; 1:30 F
Shelsy	715 E. 2nd St.	6-3295	Atw.	7-9495	10:30-11:30 TTh
Sommermeyer	Eigenmann 1321	7-4519	Atw.	7-9495	2:30-4:15 TTh
Tankersley	Eigenmann 1100	7-6613	Atw.	7-9495	9:30-11:30 Th
Thesz	623 E. Atwater	9-4709	Atw.	7-9495	10:30-11:15 TTh

1021

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1968-69

Page 5

Trupiano	606 S. Park	2-1947	Atw.	7-9495	1-2 W; 10:30 Th
Valdman	2411 Fritz Drive	2-1749	LH017	7-3237	11 TTh; 2:30 MW
Vedvik	314 E. 11th St.		B636	7-3059	10:30-11:30 MW
Waller	1501 S. Madison St.	6-3411	Atw.	7-9495	1-3 TThF
Walston (Sec'y)	305 E. Vermilya	9-5058	B621	7-3253	8-12; 1-5 D
Ricciardi	701 E. 10th St. #1	9-3776	Atw.	7-9495	9:30-11:30 M
Watanabe	Eigenmann 1022	7-3228	Atw.	7-9495	1:30-2:15 TTh
Watson	808 Tulip Tree	6-7436	Atw.	7-9495	Taught I Sem.
Webb	Eigenmann 635	7-6923	Atw.	7-9495	1:30-2:15 MW
Weinraub	510 E. Smith	6-2373	Atw.	7-9495	1-2 T; 9-10 Th
White	2514 E. 5th	2-3131	GH303	7-2720	3:15-4:45 MW
Will	721 Ballantine Road	6-4021	B609	7-5971	9:30 TTh
Williams	427 S. Henderson #4	6-2323	Atw.	7-9495	10:30 TTh; 8:30 W
Willson	Eigenmann 724	7-9353	Atw.	7-9495	3-5 M
Yellen	1600 E. Hillside	6-1347	Atw.	7-9495	9:30 MTThF
Zaytzeff	Eigenmann 1416	7-3203	B637	7-7964	3:30-4:30 TTh

OTHER USEFUL NUMBERS

Janitor		7-7372
George McClain	Building Manager	7-3121 (Even. Rm. Reserv.)
Warren Shirey		Bry 105 7-2409 (Day Rm. Reserv.)
Norman Mikesell	Language Lab Director	B114 7-8383
Lorraine Strasheim	Coordinator-Language	LH101 7-3333
	Indiana Lang. Program	LH101 7-5806
Francis Berry	Ballantine Mimeo/Photocopy	B544 7-1636
Lora Jones	Ballantine Post Office	B22 7-5303



Indiana Bell Telephone Directory for

1022

Gail
902 Newhall St
Silver Spring, Md
[301-439-5790] -8519 Carter

March 1969

BLOOMINGTON

S.L.V. - 75875
~~Combs~~ 91917
and VICINITY

Area Code 812

2-8409-Steve
9-4611-ALW.



Wing
659-0

Manager
276.90

27920



BLOOMINGTON Pin—Pur 44

- Pinnick Herbert R. EvermannApts---336-5393
Pinto-Vega Santiago
Wash GrvTrailerCt---339-8255
- PIONEER THE** sorting gds
NashvilleRd---332-4932
- Piotrowski Jas 605TulipTreeApts---332-9819
Piper Ruth M 1113 SRogers---332-0524
Pipher Donald E 830W4---339-3126
Pipher Richard 800NGrant---336-8788
Pirtle Guy 1610DorchesterDr---339-6513
Pitluck Laurence 4111VernalPk---336-2141
Pitluck Sherman concert bur
212 S 3rdRd---339-2365
- Pitman Everett 1312 SWashington---336-5371
Pitman Jerald 3404 S Madison---332-8706
Pitman Leonard L 708 SCoryn---339-3929
Pitman Vernon Jr KnightbridgeDr---336-4032
Pitney-Bowes Inc 1082 E. K. rdWdAv---332-0533
Pittman Richard Craig 409 SDunn---336-5073
Pittman Wm L 2305E2---339-3097
Pitts Robt D Rev 4203ArkongRd---332-4681
- PITTSBURGH PLATE GLASS CO**
See PP. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 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621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1170, 1171, 1172, 1173, 1174, 1175, 1176, 1177, 1178, 1179, 1180, 1181, 1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1198, 1199, 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1218, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, 1290, 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1298, 1299, 1300, 1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309, 1310, 1311, 1312, 1313, 1314, 1315, 1316, 1317, 1318, 1319, 1320, 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1328, 1329, 1330, 1331, 1332, 1333, 1334, 1335, 1336, 1337, 1338, 1339, 1340, 1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 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1515, 1516, 1517, 1518, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1609, 1610, 1611, 1612, 1613, 1614, 1615, 1616, 1617, 1618, 1619, 1620, 1621, 1622, 1623, 1624, 1625, 1626, 1627, 1628, 1629, 1630, 1631, 1632, 1633, 1634, 1635, 1636, 1637, 1638, 1639, 1640, 1641, 1642, 1643, 1644, 1645, 1646, 1647, 1648, 1649, 1650, 1651, 1652, 1653, 1654, 1655, 1656, 1657, 1658, 1659, 1660, 1661, 1662, 1663, 1664, 1665, 1666, 1667, 1668, 1669, 1670, 1671, 1672, 1673, 1674, 1675, 1676, 1677, 1678, 1679, 1680, 1681, 1682, 1683, 1684, 1685, 1686, 1687, 1688, 1689, 1690, 1691, 1692, 1693, 1694, 1695, 1696, 1697, 1698, 1699, 1700, 1701, 1702, 1703, 1704, 1705, 1706, 1707, 1708, 1709, 1710, 1711, 1712, 1713, 1714, 1715, 1716, 1717, 1718, 1719, 1720, 1721, 1722, 1723, 1724, 1725, 1726, 1727, 1728, 1729, 1730, 1731, 1732, 1733, 1734, 1735, 1736, 1737, 1738, 1739, 1740, 1741, 1742, 1743, 1744, 1745, 1746, 1747, 1748, 1749, 1750, 1751, 1752, 1753, 1754, 1755, 1756, 1757, 1758, 1759, 1760, 1761, 1762, 1763, 1764, 1765, 1766, 1767, 1768, 1769, 1770, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147,

1024

INDIANA UNIVERSITY

Latin French and Italian

BALLANTINE HALL
BLOOMINGTON, INDIANA 47401

April 10, 1969

TEL NO. 812-337-3438

Dear Mr. Powell:

I am happy to offer you a teaching associateship for 1969-70.

The stipend will be \$2500. TAs receive remission of tuition fees except for a basic fee of \$76 per semester. The teaching load is an average of five hours a week.

Please let me know before April 15th if you are unable to make a definite commitment.

Sincerely yours,

QM Hope

Quentin M. Hope
Chairman

QMH:sm

1025

\$ 1056.36

PROMISSORY NOTE

002003

NOTE NO.

DATE

6/3069

For value received, I/We

S Robert Powell

jointly and severally

promise to pay to INDIANA UNIVERSITY EMPLOYEES FEDERAL CREDIT UNION, or order,

One thousand fifty-six dollars & 36 centswith interest at the rate of one per cent per month on the unpaid balance, in monthly installments at follows:\$ 75 on the 5 of Aug 1969 and \$75 every month thereafter until the full amount has been paid.

COLLATERAL:

Signature

In case of default in payment as herein agreed, or, if at any time prior to payment in full of this note, my employment with Indiana University should terminate, the entire balance of this note shall become due and payable unless excused by Board of Directors. I/We hereby pledge all paid shares and payments on shares which I/We now have or hereafter may have in the Credit Union to secure the payment of the above described loan, interest, costs, or expenses that may accrue thereon, and I/We hereby authorize this Credit Union to apply any or all such shares and payments on shares to the payment of said loan, interest, costs, or expenses.

Value received, without relief from valuation or appraisal laws.

Each party of this note, whether as maker, endorser or guarantor, severally waives presentment for payment, demand, protest and notice of protest and dishonor of the same.

It is further agreed by each party hereto, that in case payments shall not be made at maturity, he shall pay the costs of collection and attorney's fees.

Signature of Witness

[Signature]

Maker

Robert Powell

(Seal)

Comaker

Comaker

Address

430 S. Dunn #324
Bloomington, Ind.

(Seal)

1026



CREDIT UNION
P. O. BOX 387
Bloomington, Indiana 47401
"Your Financial Service Center"

No. 15523

Oct 21 70

71-227
712

PAYEE 40000000

PAY

TO THE ORDER

S. ROBERT POWELL

FIRST NATIONAL BANK OF BLOOMINGTON
BLOOMINGTON, INDIANA

400.00
NOT NEGOTIABLE

015523

10712002201 1200221 20

C U	MEMBER I D	CHECK	NO.	DATE DAY	YR
1-4 0300	8-11 9053	12-13 P0	7	14-19 21	20 70

JOURNAL VOUCHER

S. ROBERT POWELL

NAME

No. 15523

21 1	DEBIT 22-28	NEW NOTE NO. 29-35	36	SCHEDULED PAYMENT 37-41	INTEREST RATE 42-44	FIRST PMT. DUE DATE MO. DAY YR. 45-50	CREDIT
	1193.10	39546	2 <input type="checkbox"/> BI-WEEKLY 4 <input checked="" type="checkbox"/> MONTHLY	56.50	1.00	10/5/70	
		51 FIXED 1 <input checked="" type="checkbox"/> PAYMENT 2 <input type="checkbox"/> PRINCIPAL	52 0 <input checked="" type="checkbox"/> NO AUTOMATIC TRANSFER 1 <input type="checkbox"/> DEBIT SHARES			LOAN TYPE 53 2	PLEDGE CODE 54-56 54-56
		CHECK - DISBURSEMENT					400.00
	57-63	SHARE					64-70
21 2		LOAN PAYMENT	CURRENT NOTE NO. 22-28				29-35
	36-42	PRINCIPAL	NEXT PAYMENT DUE DATE:	MO.	DAY 43-48	YR.	49-55 788.90
	56-60	INTEREST	INTEREST PAID TO DATE:	MO.	DAY 61-66	YR.	67-71 4.20
	OTHER.		OTHER.				

CHECK NO.
8
AMOUNT

REVERSE
ENTRY
75

APPROVED BY

RECEIVED BY

Robert Powell

CU 4525 (1-67)



SELECTIVE SERVICE SYSTEM

Form Approved
Budget Bureau No. 33-B-0202

GRADUATE OR PROFESSIONAL COLLEGE STUDENT CERTIFICATE

1027

(Complete Appropriate Item or Items)

1. Name and Current Mailing Address of Student

S. ROBERT POWELL
RD# 1
CARBONDALE, PA. 18407Date OCT 6, 1969

Selective Service No.

36 79 4 268

PART I - GRADUATE STUDENTS

- 2 (a). The student identified above has been accepted for admission to graduate school for a full-time course of instruction leading to the degree of _____, in _____, in the class commencing _____ and being the first class commencing after he completed the requirements for admission.
- 2 (b). The student identified above has entered upon a full-time course of instruction as a candidate for a graduate degree, which commenced on Sept. 1965, and currently is meeting degree requirements, and is expected to attain the degree of Ph.D., in French Lit., on or about June, 1971.

PART II - PROFESSIONAL STUDENTS

- 3 (a). The student identified above has been accepted for admission to _____ school in the first year class commencing _____ and being the first class commencing after he completed requirements for admission.
- 3 (b). The student identified above has entered upon, the _____ year of his professional studies, and is satisfactorily pursuing a full-time course of study leading to graduation with the degree of _____ on or about _____.

PART III - GENERAL

4. The student identified above is (check one) ☐ Not eligible to continue ☐ No longer enrolled full time
☐ Graduated _____ (Date)

5. Remarks

INSTRUCTIONS

Selective Service Regulations define a student's academic year as the twelve month period following the beginning of his course of study.

This form should be submitted when an individual has been accepted for admission as a graduate or a professional student to a college, university, or similar institution of learning (Item 2(a) or 3(a), and will be submitted promptly (1) at the beginning of a student's academic year (Item 2(b) or 3(b), or (2) when a student is no longer enrolled, not eligible to continue, or graduated (Item 4). When graduation occurs Item 4 should be completed, entering the date of graduation after that caption.

The original may be forwarded to the State Director of the State in which the institution is located, for distribution to local boards within the State, or to other State Directors of Selective Service, or direct to local boards. When the latter plan is followed the address of the registrant's local board should be in his possession on a Registration Certificate (SSS Form 2 or 2-A) or a Notice of Classification (SSS Form 110). A copy may be furnished to the registrant and a copy returned.

Submission of this form does not constitute a request for deferment.

Authentication of information on this form may be by any means evidencing that a responsible official of the institution has verified its preparation.

6. ADDRESS OF LOCAL BOARD

SELECTIVE SERVICE SYSTEM
LOCAL BOARD 79
FIRST NATIONAL BANK BLDG.
41 N. MAIN ST.
CARBONDALE, PA. 18407

7. AUTHENTICATION

STUDENT COPY

Name and address of institution

Indiana University

Graduate School

To all who may read these letters, Greeting:
hereby it is certified that upon the recommendation of the Faculty,
the Trustees of Indiana University have conferred upon

S. Robert Powell

the degree of

Master of Arts

in recognition of the fulfillment of the requirements for this degree.

In Witness Whereof, this diploma is given at Bloomington,
Indiana. Dated November 21, 1969.

Attest: *Charles E. Harell*
Secretary of the Trustees



Joseph M. Suttler
President
Harrison Shull
Dean

SIMPSON**Powell Gains
MA Degree**

S. Robert Powell, son of Mr. and Mrs. Walter S. Powell, Carbondale RD, recently completed the requirements for the master of arts degree in French at Indiana University.

Mr. Powell, a Fell Township High School graduate, received his B. A. degree in languages from Pennsylvania State University, Washington, D.C.

He is now teaching at Indiana University and working on a doctorate there.

**M.A. degree in French
awarded to Powell**

S. Robert Powell, son of Mr. and Mrs. Walter S. Powell, RD Carbondale, recently completed the requirements for the Master of Arts degree in French at Indiana University.

Mr. Powell, a Fell Township High School graduate, received a Bachelor of Arts degree in languages from Pennsylvania State University, and attended George Washington University in Washington, D.C.

He is now teaching at Indiana University and working on a doctorate there.

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1969-70

<u>NAME</u>	<u>HOME ADDRESS</u>	<u>HOME PHONE</u>	<u>OFFICE</u>	<u>OFFICE PHONE</u>	<u>OFFICE HOURS</u>
Alami	701 E. 10th	6-7761	Atw.	7-9495	1:00-2:00 TW
Alcover	703 W. Gourley Pk. #110	6-2154	B631	7-7835	8:30-11:00 M
Arandjelovic	Campus View #114	6-7625	B614	7-6324	9:30-5:30 D
Barden	1201 W. Allen #8	-	MH309	7-2720	3:30-4:30 T, 2:30-3:30W
Beharriell	305 W. Dunn #12	9-6405	Atw.	7-9495	2:30-MW
Bertrand-Guy	Eigenmann #311	7-5993	Atw.	7-9495	2:30-4:15 M
Blackmun	213 S. Roosevelt	9-1840	Atw.	7-9495	12:30 M & Th
Blanchard	215 N. Rogers	6-8105	Atw.	7-9495	10:30-11:30 WF
Block	430 S. Dunn St. #324	2-4559	MH309	7-2720	2:00-4:00 W
Brasor	1501 So. Madison	9-6682	Atw.	7-9495	1:30-3:30 T
Buckingham	703 So. Fess Ave.	2-8723	Atw.	7-9495	9:30 MF
Buehler			B634	7-7913	On Leave
Capusan	Univ. Apts. E. #16	2-7566	B634	7-7913	By Appointment
Carr	918 Maxwell Terrace	2-9920	B627	7-1134	1:30-2:30 MW
Carter, M.	R.R. #1	6-1622	Atw.	7-9495	2:30-4:30 M
Carter, W.	Hoosier Courts, Apt. A-7	2-8519	MH307	7-2720	9:15-10:15 MW
Chagnaud	507 1/2 E. Kirkwood	9-8239	B637	7-7964	11:30-1:30 W
Chaitin	1600 E. Hillside Dr. #18	9-8067	B633	7-7812	10:30-11:30 MW
Chirol	GRC 0-114	7-7526	Atw.	7-9495	9:00-10:00 D
Constantin	370 W. Evermann Apts.	2-5965	GH328	7-3982	10:30-11:15, 2-5 MWF
Cote	1002 Tulip Tree House	9-5685	Atw.	7-9495	3:30-4:30T, 10:30-11:30W
Cottrell	100 Clubhouse Dr.	9-3737	Atw.	7-9495	10:30-12:30 TTh
Craft	Eigenmann 218	7-4330	Atw.	7-9495	3:30-4:30 MW
McGain	321 E. 4th	9-6253	Atw.	7-9495	10:00-11:00 M
DeStaffery	429 S. Dunn, apt. B		Atw.	7-9495	2:30-3:15 TTh
Diaconoff	811 N. Grant	6-3868	MH302	7-2720	1:30-2:15M, 11:30-12:15Th

1031

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1969-70 Page 2

Diachert	Eigenmann #216	7-4120	Atw.	7-9495	3:30-4:30 MW
Fitts	405 S. Highland	9-8420	Atw.	7-9495	11:00-12:00 MWF
Garnier	RR 12 Box 285	9-7888	Atw.	7-9495	10:30-11:30 MW
Gaye	Eigenmann 1334	7-6691	Atw.	7-9495	3:30-5:00 W
Gerrard	430 S. Dunn #203	9-3274	B612	7-8044	By Appointment
Gravit	519 So. Fess	9-9373	B607	7-7538	9:00-10:20 TTh
Greenspan	511 N. Lincoln	6-8946	Atw.	7-9495	1:00-3:00 M
Gross	Eigenmann W306	7-5875	Atw.	7-9495	1:15-2:15 MF
Guiragossian	120 Kingston Place #23	9-4973	B635	7-7958	1:30-2:30 M
Gyalay-pap	Box 109 Eigenmann	7-1818	Atw.	7-9495	2:30 WF
Hammond	1318 Eigenmann	7-4967	Atw.	7-9495	9:30-10:15 MWF
Hatcher	430 S. Dunn	9-0189	B615	7-6222	By Appointment
Hedrick(Dept. Sec'y)	Prow Road	2-3841	B642	7-1952	8-12;1-5 D
Heilbronn	315 S. Mitchell	2-8611	Atw.	7-9495	8:30-9:30 WTh
Hines, E.	710 N. Lincoln Apt.2	9-5069	MH305	7-2720	3:00-4:15 TTh
Hines, W.	710 N. Lincoln Apt.2	9-5069	MH305	7-2720	1:30-2:30 MW
Hope	800 Sheridan Rd.	6-6718	B642b	7-5458	1:30-5:00 MTWF
Houston, J.	1217 Maxwell Lane	2-6225	B616	7-7829	On Leave
Houston, M.	1217 Maxwell Lane	2-6225	B608	7-5764	On Leave
Hunt	518 S Swain	9-9431	B617	7-6488	On Leave
Hyde	936 S. Hawthorne	6-2120	B632	7-2011	11:15-12:00 MWF
Jones	1610 Dorchester Dr. #30	6-8816	Atw.	7-9495	3:30-4:30T, 1:30-2:30 Th
Joseph, G.	331 Univ. Apts. E.	9-2921	Atw.	7-9495	1:30-2:30 M
Joseph, S.	331 Univ. Apts. E.	9-2921	Atw.	7-9495	1:30-2:30 F
Kibler	707 S. Clifton	9-1045	B619	7-6764	9:30-10:15 MWF
Klein	507 1/2 E. Kirkwood	9-8239	B637	7-7964	9:30-10:15 WF
Konrad	424 S. Fess	6-8904	Atw.	7-9495	4:15 T, 2:30 Th
Lane	326 Weatherly	7-3316	Atw.	7-9495	1:00-3:00 W

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1969-70 Page 3

Lapeyre	942 C Maxwell Terrace	2-3232	B637	7-7964	2:30 M, 2:30 P
Leake	2331 N. Dunn St.	9-5615	B610	7-6029	10:00-11:00M, 10:30-12T
Levitt	420 Eigenmann Hall	7-8712	Atw.	7-9495	10:30-11:30Th, 2:30-3:30T
Linton	1105 Eigenmann Hall	7-6412	Atw.	7-9495	9:30-10:30 MW
Mantooth(Sec'y)	Univ. Apts. E.#314	6-0427	B642	7-1952	8:00-12:00, 1:00-5:00D
Mazzola	120 Kingston Pl.#53	6-1940	B636	7-8059	10:00-12:00 MW
Melidona	GRC - Weatherly 311	7-2494	Atw.	7-9495	11:30-12:30W, 1:30-2:30Th
Mickel	117 N. Park Ridge Rd.	6-3992	B611	7-2221	10:30-11:00 TTh
Minsky	Eigenmann 863	7-4472	121302	7-2720	1:30-3:30 T
Moody	800 N. Smith Rd. #7-D	6-5948	LH401b	7-2680	8:30-11:30 TTh
Morrill	427 S. Henderson #4	6-2328	Atw	7-9495	Non-teaching
Musa	2208 Covenant Dr.	9-8960	b622	7-7035	By Appointment
Najam	1301 Longwood Dr.	2-0059	B621	7-8253	8:30-9:15D, 10:30-11:30Th
Newton	1000 S. Ballantine Road	2-5820	B630	7-3127	10:00-12:00, 1-3 W
Nielsen	800 N. Smith Rd. #4H	9-2100	Atw.	7-9495	10-11M, 3:30-4:30Th
Noris	423 S. Jordan	6-5225	B620	7-6619	By Appointment
Obergfell	3200 Longview Ave. #5	6-1076	Atw.	7-9495	10:30 MWF
Pajault	212 So. Grant	2-3920	Atw.	7-9495	11:00-12:00 Th
Peters	303 1/2 E. Cottage Gr. #E	2-1801	Atw.	7-9495	8:30-9:30 TTh
Pfohl	416 E. 4th St.	9-3153	B618	7-6596	By Appointment
Poole, N.	155a Walnut Gr. Trailers	9-1808	Atw.	7-9495	1:15-2:15 W
Poole, M.	155a Walnut Gr. Trailers	9-1808	Atw.	7-9495	2:30-4:30Th
Popolizio	836 W. 6th St.	2-0384	Atw.	7-9495	10:00-11:00 W
* Powell	430 S. Dunn #324	2-4559	MH309	7-2720	2:30-3:30 MW
Rainof	325 E. 3rd	6- 8320	B625	7-2302	10:30-11:45 W
Ransbottom	879 Eigenmann	7-6977	Atw.	7-9495	8:30-10:30 MThF
Ricciardi	529 S. Washington	9-3776	Atw.	7-9495	8:30-10:30 M

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1969-70 Page 4

Riley	1025 Eigenmann	7-4211	Atw.	7-9495	2:30 MW
Rochkind	218 S. Roosevelt	9-1840	Atw.	7-9495	1:30-2:30 MT
Romano	709 W.12th St. #12	9-8403	Atw.	7-9495	1:30-3:30 M
Rosenberg	120 Kingston Pl. #11	9-0243	B624	7-7231	1:00 MW
Ruzzier	Eigenmann 288	7-6948	Atw.	7-9495	8:30-10:15 W
Sabarese	719 Eigenmann Center	7-8336	Atw.	7-9495	2-3 M, 2:15-3:30 T
Salomone	1402 South Stull	6-1477	Atw.	7-9495	1:00-2:15 MW
Schechter	212 S. Grant	9-8107	Atw.	7-9495	1:15-2:00 MF
Schutz	416 N. Lincoln #6	6-8635	MISSY	7-2720	2:30-4:00 T
Sharp	Willkie Coop N.	7-2980	Atw.	7-9495	2:30-3:30 TTh
Shelsy	1277 Eigenmann	7-1710	Atw.	7-9495	9:30-10:30 TTh
Smoha (Sec'y)	410 Campus View	2-8201	B607	7-7538	8:00-12:00, 1:00-5:00D
Snapp (Sec'y)	P.O. Box 1395	825-9438	B621	7-8253	8:00-12:00, 1:00-5:00D
Snyder	R.R. 11 Box 361	876-2221	B626	7-1249	9:00-11:00 TTh
Sommermeyer	1309 Eigenmann	7-1494	Atw.	7-9495	2:30-4:30 T
Sordo	703 W. Gorley Pike #110	6-2154	Atw.	7-9495	11:30-1:30 W
Spurbeck	409 East Tenth St. #11	9-9314	Atw.	7-9495	1:30-2:30M, 2:30-3:30W
Straub	119 Pinewood Dr.	9-6733	Atw.	7-9495	1:30-2:30 TTh
Strauch	Redbud Hill Apts. #804	9-2797	Atw.	7-9495	10:30-11:30 TTh
Tankersley	Eigenmann 1108	7-6613	Atw.	7-9495	9:30-10:30 TTh
Trapnell	Apt. 25, 2301 E. 2nd St.	6-8365	B628	7-2863	11:20-12:00 MWF
Valdman	2922 Bankers' Dr.	2-1749	LH013	7-8287	2:30-5:00 MW
Valette	1040 Maxwell Lane	9-0917	B629	7-7884	11:00-12:00 MWF
Vessely	515 1/2 E. 10th St.	6-2959	Atw.	7-9495	10:00-11:00 WF
Walker	1501 So. Madison	6-3411	Atw.	7-9495	9:00-11:00 TTh
Warnstrom	Eigenmann 1182	7-3932	Atw.	7-9495	4:00-5:30 W

1034

DEPARTMENT OF FRENCH AND ITALIAN
SECOND SEMESTER 1969-70 Page 5

White	411 E. Smith Ave.	9-4611	MH307	7-2720	By Appointment
Will	721 Ballantine Rd.	6-4821	B609	7-5971	10:00 TTh
Willson	724 Eigenmann	7-9853	Atw.	7-9495	9:30-11:30 TTh
Wimmers	813 Tulip Tree	9-7253	LH415b	7-7818	1:30-2:15W, 1:30-2:15F
Yellen	1600 E. Hillside	6-1347	Atw.	7-9495	4:15-5:00 D
Zilli	1012 Eigenmann	7-9075	Atw.	7-9495	8:30-10:30 M

OTHER USEFUL NUMBERS

Janitor				7-7372
George McClain	Building Manager			7-3121 (Eve. Rm. Reserv)
Thomas Prebys		Bry 105	7-2489	(Day Rm. Reserv)
Norman Mikesell	Language Lab Director	B114		7-8383
Lorraine Strasheim	Coordinator-Language	LH101		7-3333
	Indiana Language Program	LH101		7-5806
Francis Berry	Ballantine Mimeo/Photocopy	B544		7-1636
Iora Jones	Ballantine Post Office	B22		7-5303

Indiana University

Graduate School

To all who may read these letters, Greeting:
hereby it is certified that upon the recommendation of the Faculty,
the Dean of the Graduate School of Indiana University has awarded

Robert S. Powell

the certificate of

Candidate in Philosophy

in recognition of the admission to candidacy for the doctorate
and the fulfillment of the requirements for this certificate

In Witness Whereof, this certificate is given at
Bloomington, Indiana

January 9, 1970



Harrison Shull

*[This has my name given
incorrectly. I had them re-do it.]*

Indiana University

Graduate School

To all who may read these letters, Greeting:
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and the fulfillment of the requirements for this certificate

**In Witness Whereof, this certificate is given at
Bloomington, Indiana**

January 9, 1970



Harry C. Yarnall

Dean

TERM PAPERS

(written by S. Robert Powell while a student at Indiana University, Bloomington, IN)

1. "Heidegger and the Romantic 'maladie du siècle'," French 545, Fall 1967
2. "Heidegger and French Romanticism," French 545, Fall 1967
3. "Structural and Stylistic Manifestations of the Rococo Aesthetic in the Comic Theatre of the Eighteenth Century," May 12, 1968
4. "The Reactions to Impressionism," Summer 1968
 "Copernican Astronomy and the Aesthetic of the Baroque," Summer 1968
 "Drawing is the first of the virtues.....," Summer 1968
5. "A Bibliography Compiled for the Study of the Indefinite and Partitive Articles," December 20, 1968
6. "Structural and Stylistic Manifestations of the Gothic Aesthetic in La Vie de Sainte Marguerite, La Conception Notre-Dame, and La Vie de Saint Nicolas de Wace," April 21, 1969
7. "A Preliminary Study of the Conte as a Genre in Nineteenth-Century French Literature," May 8, 1969
8. "John Constable," November 1969
9. "Structural and Stylistic Manifestations of the Aesthetic of Claude Nonet in Le Ventre de Paris of Émile Zola," May 6, 1970
10. "The Renaissance Conception of Space and Art in the Nineteenth-Century French Novel: Madame Bovary," fragment, written after having completed Ph.D.

EXAMS

1. Examen pour le titre de Master of Arts, 4 pages
2. Examen de doctorat en littérature, reading list, 3 pages
3. Examen de doctorat en littérature, September 1969, 3 pages; Second samedi, 3 explications; September 13, 1969
4. Examen de doctorat, February 1970, 4 pages

1038

HEIDEGGER AND THE ROMANTIC "MALADIE DU SIECLE"

P545
S. Robert Powell

A

The literature of France of the historical moment generally referred to by literary historians as the age of Romanticism represents a world-view unlike any other in the history of French thought. It represents the dissolution of a definite rationalistic current of thought which began during the Renaissance and which reached its apogee during the Enlightenment. It represents, at the same time, the enthusiastic acceptance of a world-view founded on emotional exuberance, reflection and optimism. It is, however, an idealism which resulted in the formation of a modern sense of futility, lassitude and escapism, which the romantics ¹ themselves referred to as la maladie du siècle. In order to better understand the essential characteristics of this psychosis which developed in post-revolutionary and post-Napoleonic France and to ascertain the reasons for its development, it is helpful to utilize certain philosophic principles established by Martin Heidegger in 1930 in Being and Time.

The romantics, as do all generations when assuming their ^{actually this question is already "existentialist" in form - and as such modern - even} rightful position as active participants in a social order, asked ^{Pascal would not have spoken of} themselves a question which can be stated in the following manner: ^{"human existence"} What is the nature and meaning of human existence? To answer this question is to define the anguish experienced by that generation

¹ The term "romantic" is used in this study to designate those writers whose principal literary productions were written primarily from the First Empire to the end of the reign of Charles X, that is, from 1804-1830. The term is also used in its broadest sense with no attempt being made to differentiate in detail the particular proclivities of individuals.

born during the Revolution or the First Empire. A basis for answering this question is supplied by a similar question posed by Martin Heidegger: What is man's fundamental state of being? For Heidegger man's fundamental state of being is his being-in-the-world, his In-der-Welt-sein, that is, man is a being in the world and occupies a certain position in that world which thereby enables him to have a certain knowledge of the world. It is a world, which, as Heidegger explains, "is part of man's fundamental state of being, a world which exists in as much as man exists, that is, without man there is no world." ² Man, then, as a being-in-the-world, exists and as such is constantly projecting himself beyond his actual level of being. This is clearly demonstrated by the etymology of the word existence which Hans Jaeger explains as follows: "The word 'existence' with its prefix 'ex-' implies that we are constantly outside of ourselves, at it were, ahead of ourselves; we project into the realm of our possibilities." ³

It is this principle of projection which serves as a point of departure for this analysis of the romantic maladie du siècle. The possibility of being, Existenz, for the romantics was based in a post-revolutionary world, an historical moment during which a generation born during the wars came to the realization that the realm of possibility was vast if not infinite. The anticipation of that

² Quoted by Hans Jaeger in "Heidegger's Existential Philosophy and Modern German Literature", PMLA, 1952, p. 656.

³ Jaeger, p. 657.

generation is expressed by Musset ⁴ in La Confession d'un enfant du siècle as follows:

Tous ces enfants étaient des gouttes d'un sang brûlant qui avait inondé la terre; ils étaient nés au sein de la guerre, pour la guerre. Ils avaient rêvé pendant quinze ans des neiges de Moscou et du soleil des Pyramides. Ils n'étaient pas sortis de leurs villes; mais on leur avait dit, que par chaque barrière de ces villes, on allait à une capitale d'Europe. Ils avaient dans la tête tout un monde. ⁵

It was a world wherein projection into the realm of possibility appeared unlimited. That world was, however, in a large measure destroyed or distorted when the fathers of those who thought only of possibility returned from the military campaigns of the period. Those who fought in the Napoleonic wars returned home not draped in medals and surrounded in glory, as their children had anticipated, but instead tired, defeated, old and pessimistic. This disillusionment is stated by Musset in the following manner:

La France, veuve de César, sentit tout à coup sa blessure. Elle tomba en défaillance, et s'endormit d'un si profond sommeil, que ses vieux rois, la croyant morte, l'enveloppèrent d'un linceuil blanc. La vieille armée rentra en cheveux gris épuisée de fatigue, et les foyers des châteaux déserts se rallumèrent tristement. Alors, ces hommes de l'Empire, qui avaient tant couru et tant égorgé, embrassèrent leurs femmes amaigries et parlèrent de leurs premières amours; ils se regardèrent dans les fontaines de leurs prairies natales, et

⁴ Similar expressions of the romantic mal du siècle are delineated in Chateaubriand's René (1802), Senancour's Obermann (1804), and Vigny's Grandeur et Servitude militaires (1835). Throughout this study, however, Musset's La Confession d'un enfant du siècle (1836) will be utilized to illustrate the romantic anguish. It is the contention of this writer that Musset's introspection and lucidity make his expression of the romantic anguish the most valuable for a study of this nature.

⁵ Alfred de Musset, La Confession d'un enfant du siècle, Paris: Editions Garniers Freres, 1960, p. 4.

ils s'y virent si vieux, si mutilés, qu'ils se souvinrent de leurs fils, afin qu'on leur fermât les yeux. Ils demandèrent où ils étaient; les enfants sortirent des collèges, et, ne voyant plus ni sabres, ni cuirasses, ni fantassins, ni cavaliers, ils demandèrent à leur tour, où étaient leurs pères. . . Alors s'assit sur un monde en ruines une jeunesse soucieuse.⁶

Those born during the wars and who had seen military life as an infinite realm of possibility, now saw it as a shattered dream. Heroic dreams were, in other words, now reduced to mock-heroic dimensions, unlimited optimism was stifled by pessimism and a whole generation which had dreamed of ambition and glory was confronted with inaction and monotony. Musset states:

Quand les enfants parlèrent de gloire, on leur disait: "Faites-vous prêtres"; quand ils parlaient d'ambition: "Faites-vous prêtres"; d'espérance, d'amour, de force, de vie: "Faites-vous prêtres!"⁷

Projection into the realm of possibility thus became an impossibility and a whole generation was thereby denied possibility-of-being, Existenz, that is, a being outside of themselves.

The possibility-of-being is, moreover, according to Heidegger only part of the existential structure of man. Man also is, and what he is must be integrated into or reconciled with the possibilities open to man. This is explained by Jaeger as follows:

Man is, that is, he is thrown into this world. This thrownness, Geworfenheit, is the fact of his being-in-the world, the latter constitutes his factuality, Faktizität.⁸

The reconciliation of man's factuality, that is, what man is, with

⁶ Musset, p. 3.

⁷ Ibid., p. 5.

⁸ Jaeger, p. 657.

-5-

his possibility-for-being, that is, what he would like to be, was then infinitely difficult for the romantic. Not only was the realm of possibility ^{here you employ "possibility" differently from above where it was unfettered} limited or stifled but it was limited by factors that were primarily outside of the individual. Inasmuch as man cannot exceed his potentiality or factuality such stifling would appear at first glance not deleterious. Yet such stifling by a disintegrating Napoleonic world denied projection beyond factuality. In other words, in reconciling his factuality with his possibility-of-being the romantic confronted not only obstacles within himself which prevented projection beyond potentiality but also massive obstacles of the world. The latter, moreover, attempted to deny for the romantic not only possibility-of-being but also factuality. The reconciliation effected by the romantics when confronted with such obstacles constitutes the bulk of romantic literature, primarily those aspects which represent emotional exaggeration, escape and anguish. These aspects will be further discussed below.

In reconciling factuality with possibility the human being is according to Heidegger, equipped with understanding, Verstehen, a quality referred to by Jaeger as "tuning", Gestimmtsein, which allows the human being to respond to the world. Jaeger clarifies this notion of "tuning" by the use of an analogy of a radio and its aerial: ^{Prinzip}

I should like to compare Gestimmtsein with the sensitivity of a radio tuner and its aerial. The fact that the tuner is always tuned in one way or another enables it to be affected by and respond to sound waves. Thus it reveals the world of sound. Such being "tuned" is also character-

you
don't
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your point

istic of the human being. We are affected by the world in which we live and respond to it. The existential structure which constitutes the awareness of "how we are where we are" is referred to by Heidegger as Befindlichkeit.⁹

Utilizing understanding, Verstehen, and "tuning", Gestimmtsein, the romantic ascertained most accurately his position in the world, that is, the romantic realized fully the barriers which imposed themselves on his projection into the realm of possibility, Existenz, as well as upon his factuality, Faktizitat. It was this realization that underlined the maladie which afflicted the generation born during the Revolution and the Napoleonic wars. Musset states this realization as follows:

Un sentiment de malaise inexprimable commença donc à fermenter dans tous les jeunes cœurs. Condamnés au repos par les souverains du monde, livrés aux cuistres de toute espèce, à l'oisiveté et à l'ennui, les jeunes gens voyaient se retirer d'eux les vagues écumantes contre lesquelles ils avaient préparé leurs bras. Tous ces gladiateurs frottés d'huile se sentaient au fond de l'âme une misère insupportable.¹⁰

As a result of the denials imposed upon the romantics they developed an exaggerated sense of what Heidegger refers to as Sorge, or Care, which as Jaeger explains, is directly associated with man's factuality and his possibility-of-being and at the same time inseparable from a temporal structure. Jaeger states:

I care what becomes of me. This "me" is rooted in the past, in my Faktizitat, the becoming refers to my future possibilities, my Existenz. Both imply the present, my taking care

⁹ Ibid., p. 658.

¹⁰ Musset, p. 10.

of or being absorbed in my present day activities. This absorption is referred to by Heidegger as Verfallensein.¹¹

Care, Sorge, is composed of man's factuality, Faktizitat, man's possibility-of-being, Existenz, and his absorption in his present duties, Verfallensein. Care, in other words, is composed of temporal elements. Heidegger is thereby led to conclude that the basic structure of man's existence is temporality, a temporality in which, as Jaeger explains, "the three elements of time (referred to by Heidegger as ecstasies of time because time by its very nature is eo-static, that is, always outside itself) form a unit."¹²

The romantic, although possessing a highly developed sense of the overall structure of care, nevertheless had a distorted comprehension of its individual components, that is, the past, the present and the future. Inasmuch as the past for the romantic was annihilated by the Revolution and the Napoleonic campaigns, the future was also diminished. that is, the past in being destroyed provided no hope for the future. The present thus occupied a position whose importance was greatly exaggerated in relation to both the past and the future. The ^(simultaneous) simultaneous unit of time was thus distorted. The romantic was, in short, denied the basic structure of man's existence by an historical situation which in destroying the past denied the possibility of a future. There remained only the present, a present in which the romantic was, as Poulet points out, incarcerated. Throughout his entire life the

¹¹ Jaeger, p. 659.

¹² Ibid., p. 659.

it can't clear that this is possible in a temporal context
 romantic attempted to escape the present moment and thereby alleviate the despair of a present which was separated from duration, that is, the past and the future. His attempt to escape the present was motivated by his inability to possess his life in the present. Poulet states in this connection: "To possess his life in the present moment is the pretention or fundamental desire of the romantic."¹³ The distorted temporal structure of the romantic is represented by Musset in the following manner:

Trois éléments partageaient donc la vie qui s'offrait alors aux jeunes gens: derrière eux un passé à jamais détruit, s'agitant encore sur ses ruines, avec tous les fossiles des siècles de l'absolutisme; devant eux l'aurore d'un immense horizon, les premières clartés de l'avenir; et entre ces deux mondes. . . quelque chose de semblable à l'Océan qui sépare le vieux continent de la jeune Amérique, je ne sais quoi de vague et de flottant, une mer houleuse et pleine de naufrages, traversée de temps en temps par quelque blanche voile lointaine ou par quelque navire soufflant une lourde vapeur; le siècle présent, en un mot, qui sépare le passé de l'avenir, qui n'est ni l'un ni l'autre et qui ressemble à tous deux à la fois, et où l'on ne sait, à chaque pas qu'on fait, si l'on marche sur une semence ou sur un débris. Voilà dans quel chaos il fallut choisir alors; voilà ce qui se présentait à des enfants pleins de force et d'audace, fils de l'Empire et petits-fils de la Révolution. Or, du passé ils n'en voulaient plus, car la foi en rien ne se donne; l'avenir, ils l'aimaient, mais quoi! . . . Il leur restait donc le présent, l'esprit du siècle, et l'angoisse de la mort leur entra dans l'âme à la vue de ce spectre moitié momie et moitié fœtus.¹⁴

The romantic, thus enveloped in a present which was disconnected, empty, and futile, sought an escape from the distorted temporal world in which he was forced to live. He escaped through love, in

¹³ Georges Poulet, Studies in Human Time, Translated by Elliott Colman, Baltimore; Johns Hopkins U. Press, 1956, p. 26.

¹⁴ Musset, p. 7.

most instances, into a self-fabricated metaphysical world. This metaphysical escape constitutes the bulk of romantic literature.

It was in this world of his own creation that the romantic found solace from the void of the present, that is, ^{it would seem that love, esp. for Musset, involves} he found duration, ^{an infinite} a duration which was founded, in many cases, on the possession of ^{valorous} only one moment through love. In other words, a being who had ^{moment - this} neither a past nor a future found a future in a past love in ^{his dramatic view} that ^{of the world} the memory of that past love provided a basis for hope. ^(This is more honest than Musset)

Ironically even in the metaphysical world of his own creation the romantic was not always capable of reconciling the past, the present and the future, that is, he was not capable of forming the three into a simultaneous unit. When the self-fabricated metaphysical and atemporal paradise of the romantics began to disintegrate they were again forced into a temporal hell from which they sought escape by physical movement. Such flight was an attempt to escape time, man's essential existential structure. It was thus an escape from himself. Musset presents Octave's dilemma in the following paragraph:

Je sentis aussitôt que la solitude, loin de me guérir, me perdait, et changeai complètement de système. J'allai à la campagne et me lançai au galop dans les bois, à la chasse; je faisais des armes jusqu'à perdre haleine, je me brisais de fatigue, et, lorsque, après une journée de sueur et de courses, j'arrivais le soir à mon lit, sentant l'écurie et la poudre, j'enfonçais ma tête dans l'oreiller, je me roulais dans mes couvertures, et je criais: "Fantôme fantôme! es-tu las aussi? me quitteras-tu quelque nuit?" ¹⁵

¹⁵ Ibid., p 61.

Octave's dilemma is that of the romantics in general. It is the inability to possess the present moment, which represents a distorted temporal hell.

The romantic maladie du siècle is thus the result of both ^{this distinction is contrary to the spirit of Heidegger (see thus should be avoided in this context)} a physical and a metaphysical disintegration. Having escaped from a temporally distorted post-Napoleonic world into which he was "thrown" into a world of his own creation, the romantic was nevertheless unable to effect the necessary integration. In both worlds the essential temporal structure of man did not form a simultaneous unit. From both worlds the romantic sought an escape. He escaped from the physical into the metaphysical but when the latter failed he was thrown back into the present, a world from which he could not escape.

The principles of Heidegger are then useful in understanding the romantic maladie du siècle in that they help put in relief both the causes and the principal characteristics of a psychosis which afflicted a whole generation. ^{a little shop}

It can further be demonstrated that through the use of Heidegger's principles of Mitsein (being-with-others) and Fursorge (care-for-others) a highly tenable explanation for the disintegration of Romanticism can be offered. They are principles which at the same time provide a theoretical basis for that literature which would subsequently supplant the romantic experiment in France. Such a demonstration cannot, however, be undertaken at this time.

This is very interesting although I think you should work your system of categories at certain points. The "world" of love is atemporal but not "metaphysical". For M. in particular the moment of love is a dialectical one although Heidegger never considers the question of the Other (as does Sartre for example). I would be interested to see the further developments you suggest - taking into account the Revolution of '48 as destroying the Mitsein & romanticism.

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1050

“I realized that if what we call human nature can be changed, then absolutely anything is possible. And from that moment, my life changed.”

Shirley MacLaine

1051

HEIDEGGER AND FRENCH ROMANTICISM

1. HEIDEGGER AND THE ROMANTIC "MALADIE DU SIECLE"
2. HEIDEGGER AND THE ROMANTIC DILEMMA

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Fall Semester: 1967
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F545

A-
Final grade: A

HEIDEGGER AND THE ROMANTIC DILEMMA

In Part I of this study of French romantic literature based on the principles established by Martin Heidegger in 1930 in Being and Time it was demonstrated that the essential cause of the romantic maladie du siècle was the imposition of a distorted temporal existential structure on a whole generation by a post-revolutionary and post-Napoleonic world. In that study man was treated primarily as a being with certain relationships to the world, that is, as a being-in-the-world (In-der-Welt-Sein). Man is, however, at the same time, a social being, a being-with-others (Mitsein). The fact that man is both a being-in-the-world and a being-with-others results, according to Heidegger, in man's essential dilemma. That is, man as a being-with-others must assume certain relationships with others. He must, according to Heidegger, exist for the sake of the others and take care of them (Fursorge). Man, at the same time, must exist for himself (Sorge) since he is an end in himself. Man's essential dilemma is then the reconciliation of Sorge with Fursorge, that is, man must exist for others and at the same time realize his authentic self. Man's essential conflict is stated by Heidegger in the following manner: What is man's relation with others on the authentic level of existence? Hans Jaeger states in this connection:

Since man's deepest concern is to realize his authentic self, Fursorge on the authentic level of existence consists not in relieving the other of his Sorge but in helping him to become transparent to himself in his Sorge, to become

free for it. Man becomes conscious of his personal true self only through the other. The I discloses himself only by means of the You.¹

For the romantics the notion of Fursorge was founded primarily on others who were in most instances similar to themselves. That is, the "others" for the romantics were primarily only those who, like themselves, suffered from the maladie du siècle. From within the distorted temporal structure which represented the romantic world, the romantics selected only one being as the object of Fursorge. There resulted, then not a being in relationship with the many but a being in relationship with one person, that is, the romantic Mitsein and Fursorge were in most instances founded on a "univers à deux". In this limited world both beings attempted to realize their authentic self and at the same time help the other to become transparent to himself in his Sorge. Georges Poulet expresses this notion in the following manner:

In so merging himself in love with a being similar but nonetheless different, man can project and find reflected himself from without the total image of his being. He possesses himself in others.²

Such is the essential situation to be confronted by Octave and Brigitte in La Confession d'un enfant du siècle. On the authentic level of existence both would realize their authentic possibilities

¹ Hans Jaeger, "Heidegger's Existential Philosophy and Modern German Literature", PMLA, 1952, p. 660.

² Georges Poulet, Studies in Human Time, Baltimore: Johns Hopkins Univ. Press, 1956, p. 27.

and thereby become transparent to themselves through the other. Before a judgement of their authenticity or in-authenticity can be made, however, it must first be determined who and what man is when he is not his authentic self. Jaeger describes this state as follows:

This happens when I am absorbed in taking care of everyday routine and when I am concerned to distinguish myself as little as possible from everyone else, when even in my thinking and in my decisions I follow the general trend of what "one" thinks and what "one" does. Then I am absorbed in the general public (das Man). I am anonymous. 3

Man, according to Heidegger, may remain absorbed by das Man all his life. This state is referred to as verfallen which, it will be recalled, is directly associated with man's essential existential structure, Sorge, which is composed of man's factuality (Faktizitat), his possibility-for-being (Existenz), and his absorption in his present duties (Verfallensein). Das Man* for Octave was represented by one person, his mistress, in both parts 1 and 4 of the novel. In both situations Octave attempts to avoid absorption in das Man, that is, he attempts to avoid the state referred to by Heidegger as verfallen, which is essentially *you take a too narrow view of verfallensein which is essentially a vision of the "Dionysian"* a romanticism in that it represents a distorted temporal structure. In part 1 of the novel he avoids the state of verfallen by rejecting the "univers à deux" in which he and his mistress live. A total rejection, however, of das Man can not be achieved

3 Jaeger, p. 660. * Your exposition is somewhat confused in that you separate the question of Einsorge (for the Other) from that of absorption in das Man (who represents the same Other in this case)

by man. Jaeger states:

Even when he retrieves himself from absorption in das Man at times, man is never entirely separated from das Man.⁴

Octave's inability to separate himself from das Man is stated by Musset in the following manner:

Quoique je ne fusse plus un débauché, il m'arriva tout à coup que mon corps se souvint de l'avoir été.⁵

Les souffrances que j'avais endurées, le souvenir des perfidies dont j'avais été le témoin, l'affreuse guérison que je m'étais imposée, les discours de mes amis, le monde corrompu que j'avais traversé, les tristes vérités que j'y avais vues, celles que, sans les connaître, j'avais comprises et devinées par une funeste intelligence, la débauche enfin, le mépris de l'amour, l'abus de tout, voilà ce que j'avais dans le cœur sans m'en douter encore; et, au moment où je croyais renaître à l'espérance et à la vie, toutes ces furies engourdies me prenaient à la gorge et me criaient qu'elles étaient là.⁶

The preceding passages from La Confession d'un enfant du siècle both illustrate Octave's inauthenticity as can be seen from Heidegger's definition of authenticity: Jaeger states:

The authentic state of existence is an existential modification of the inauthentic state which is an essential existential structure.⁷

this definition doesn't really clarify the situation

That is, man can never entirely separate himself from absorption in das Man. He therefore achieves an authentic state of existence by recognizing the fact that he can never entirely separate himself from absorption in das Man. Man thereby achieves an authentic state of existence in that he has modified his essentially

the question is: in what direction - this

should at least be brought up here

4 Ibid., p. 660.

5-6 Alfred de Musset, La Confession d'un enfant du siècle Paris: Editions Garnier Frères, 1960, pl95, p. 182.

7 Jaeger, p. 660.

inauthentic structure.

Octave, in his rejection of his first mistress, attempts to attain a state of authenticity by avoiding the state of verfallen,^{sein} that is, (he attempts to negate his state of verfallen) by leading a life of debauchery. Yet he never attains a state of authenticity in that he never recognizes that man's essential existential state is inauthenticity (man can never separate himself entirely from his absorption in das Man). In other words, throughout his relationship with Brigitte, Octave fails to become transparent to himself through Brigitte. Brigitte, on the other hand, comes to the realization that she cannot entirely separate herself from das Man. This realization is recognized and integrated into her world-view. She states:

Faut-il donc le dire? faut-il donc que vous le sachiez, que depuis six mois je ne me suis pas couchée un soir sans me répéter que tout était inutile et que vous ne guéririez jamais; que je ne me suis pas levée un matin sans me dire qu'il fallait essayer encore.

how does this indicate admission of her inauthenticity? In effect these statements suggest the opposite since they pose the alternative of a cure? Her recognition and integration of her inauthenticity are

indicative then of her authenticity in that she has modified her essentially inauthentic state. ^{And I think you are going too fast. You fail to distinguish between Das Man as "one" and}

The possibility of such a recognition and integration is the individual Man revealed to man, according to Heidegger, through Angst (dread). ^{Octave}

8 Musset, La Confession d'un enfant du siècle, p. 289. ^{What S. seems to me to realize is the}

9. Ibid., p. 290.

hypocrisy of the "mouvement à l'envers" as a form of authentic Fürsorge that avoids Verfallen (it avoids contact with das Man)

and der Ruf der Sorge (the call of Care). Jaeger remarks in this connection:

You quote Jaeger too much - you might have found a quote in Sen and Zelt here. Usually the possibility of authentic existence is made evident to man by the voice of conscience. Conscience, the call of Care, calls man back from his absorption in the Man, his living from moment to moment, by referring him back to his true foundation and by calling him forward to the realization of his authentic possibility, which is the true moment of fulfillment. When man understands the call of Care he submits to his authentic possibility of Existenz. He has chosen himself.

Octave's conscience (the call of Care) revealed to him when he chose a life of debauchery that there was a possibility for authentic existence. He was called back from his absorption

This is somewhat confused - you imply that the debauchery is an authentic Existenz when it seems lower than it is. That is, in rejecting his first mistress in das Man and submitted to his authentic possibility in that he chose himself. That is, in rejecting his first mistress (verfallen), he is referred back to his true foundation (Faktizitat) and called forward to the realization of his authentic possibility (Existenz). In so doing he temporarily escapes a distorted temporal structure which, as was demonstrated in part 1 of this study, is a romanticism. His rejection of his first mistress is stated in the following passage in which he exposes to his friend Desgenais the girl with whom he slept after he learned that he had been deceived by his first mistress:

Tout à coup j'aperçus une ombre derrière le rideau de la porte vitrée; c'était la créature qui attendait dans le cabinet. Je l'avais oubliée. "Ecoutez! m'écriai-je en me levant dans un transport; j'ai aimé, j'ai aimé comme un fou, comme un sot. J'ai mérité tout le ridicule que vous voudrez. Mais par le ciel, il faut que je vous montre quelque chose qui vous prouvera que je ne suis pas encore si sot que vous croyez." En disant cela, je

peut le
séparer
des autres

frappai du pied la porte vitrée qui céda, et je leur montrai cette fille qui s'était blottie dans un coin. "Entrez donc là dedans, dis-je à Desgenais; vous qui me trouvez fou d'aimer une femme et qui n'aimez les filles, ne voyez-vous pas votre suprême sagesse qui traîne par là sur ce fauteuil? Demandez-lui si ma nuit tout entière s'est passée sous les fenêtres de ***; elle vous en dira quelque chose. Mais ce n'est pas tout, ajoutai-je, ce n'est pas tout ce que j'ai à vous dire. Vous avez ce soir un souper, demain une partie de campagne; j'y vais, et croyez-moi, car je ne vous quitte pas d'ici là. Nous ne nous séparerons pas, nous allons passer la journée ensemble; vous aurez des fleurets, des cartes, des dés, du punch, ce que vous voudrez, mais vous ne vous en irez pas. Etes-vous à moi? moi à vous; tope! J'ai voulu faire de mon coeur le mausolée de mon amour; mais je jetterai mon amour dans une autre tombe! 11

Octave, in choosing himself, ^{this is all what since you imply that H wrote about} according to Heidegger, recognized ^{Octave} his guilt. Jaeger explains: this recognition as follows:

Conscience as the call of Care involves man's deep concern about his guilt. His basic guilt is to be himself the cause of not realizing his authentic possibility or, in the most general terms, to be the basic ground of a not which determines his existence, that is, to be the basic ground of a negativity. 12

Octave, it would follow, came to the realization that he was ^{Don't you} guilty. Had he remained involved emotionally with his first ^{feel however} mistress he would not have realized, (according to Heidegger,) his ^{that O's} decision authentic possibility (Existenz). That is, he would have remained ^{remains} in a state of complete verfallen which is essentially a negativism. ^{unauthentic -} But his Yet man can never completely escape negativity. Jaeger states: ^{descent into despair} This not, this negativity, is unavoidable since it is ^{is not a genuine} part of man's very nature which is geworfener Entwurf. ^{acceptance of his} Both sides of man's essential being contain a negative ^{Verfallenszustand} Verfallenszustand ^{an attempt to lose himself in no crowd (das Man)}

11 Musset, La Confession d'un enfant du siècle, pp 84-85.

12 Jaeger, p. 661.

element. Inasmuch as he is thrown into the world (geworfen), man has no control over the basic ground of his existence and can never fully realize his most authentic possibilities. Inasmuch as he is a projection of his own self (Entwurf), he projects himself into some possibilities by rejecting others; he can not choose to realize all his possibilities. Hence Sorge, the very nature of man, having the structure geworfener Entwurf reveals itself as being the basic ground of a negativity. 13

Octave, then, in rejecting his first mistress and adopting a life of debauchery, heard the call of Care in that he projected himself voluntarily into one possibility by rejecting another.

this isn't at all evident

That is, he assumed his authentic self and became guilty in an authentic way. Once man has heard the call of Care and chosen himself, death, according to Heidegger, is seen in the following manner:

this transition is awkward

Death then appears as the most authentic, unrelated, certain, but as such indefinite, unsurpassable possibility. This means fundamentally that when we are really and truthfully resolved to be true to ourselves, this resolve is for our whole life until death. Such an existence is referred to by Heidegger as Sein zum Tode. The freedom to choose our authentic self is extended until death. It implies the readiness to face death despite the dread of death and to project oneself in the choice of one's authentic self toward death. 14

Before a discussion of Heidegger's concept of death as it relates to La Confession d'un enfant du siècle is undertaken, it is necessary to consider the overall structure of the novel. 15

13 Ibid., p. 661.

14 Ibid., p. 663.

15 The page references given in the following outline refer to the Garnier edition published in 1960.

You might have begun your paper with such a general discussion

La Confession d'un enfant du siècle is composed of five principal parts:

- 1) (pp. 1-74) An analysis of the romantic "maladie du siècle; Octave and his first mistress; Octave's renunciation of his first mistress and his resolve to live a life of debauchery.
- 2) (pp. 75-124) Octave's life of debauchery
- 3) (pp. 125-174) Death of Octave's father; Octave falls in love with Brigitte.
- 4) (175-230) Brigitte, Octave and their love.
- 5) (231-320) The disintegration of the love between Octave and Brigitte.

Throughout much of part one of the novel Octave is represented as being totally absorbed (verfallen) in his love for his mistress.

Such an absorption, it will be recalled, represents a distorted ^{you really have to show how the 'univers' & how 'deu' represent} Verfallen in more detail. I think your problem is precisely that this existential structure. That is, the individual components of Care ^{univers is rather an authentic solution than Verfallen itself} (Faktizität, Verfallensein, Existenz) do not form a simultaneous

unit. Such a distorted temporal structure, as has been demonstrated, represents a romanticism. It is a romanticism which Octave, through his emotional ambivalence, can be seen to question. The following passages taken from part one of the novel represent, according to Heidegger's principle of conscience (der Ruf der Sorge), man in the process of becoming transparent to himself:

Je ne voulais jamais la revoir; mais, au bout d'un quart d'heure, j'y retournai. Je ne sais quelle force désespérée m'y poussait; j'avais comme une sourde envie de la posséder encore une fois, de boire sur son corps magnifique toutes ces larmes amères, et de nous tuer après tous les deux. Enfin, je l'abhorrais et je l'idol-

étais; je sentais que son amour était ma perte, mais que vivre sans elle était impossible. ¹⁶

Devant Dieu, devant Dieu, répétais-je, je ne vous reprendrais pas pour maîtresse, car je vous hais autant que je vous aime. Devant Dieu, si vous voulez de moi, je vous tue demain matin. ¹⁷

Tel était mon esprit; j'avais beaucoup lu; en outre, j'avais appris à peindre. Je savais par coeur une grande quantité de choses, mais rien par ordre, de façon que j'avais la tête à la fois vide et gonflée, comme une éponge. Je devenais amoureux de tous les poètes l'un après l'autre; mais, étant d'une nature très impressionnable, le dernier venu avait toujours le don de me dégoûter du reste. ¹⁸

Such antithetical statements as the preceding are a commonplace in romantic literature. They, however, assume a certain significance in La Confession d'un enfant du siècle in that Octave

subsequently makes a choice and renounces his mistress to lead ^{at the end of the} ~~novel~~ ^{novel} ~~D's~~ ^{novel} ~~authentic~~ ^{choice is also a transcendence of debauchery} a life of debauchery. In so doing, according to Heidegger, ^{you seem} he

has heard the call of Care and chosen himself. He has assumed ^{to miss the} his essential guilt and thereby attained a state of authenticity. ^{point of}

In rejecting his mistress he rejects a distorted temporal structure (verfallen) and is called back from his absorption in das Man to his factuality and his authentic possibility. Part II of the novel is taken up entirely by Octave's life of debauchery. One is [?] thereby ^{lead} to conclude that he has become transparent to himself and as such attained a state of authenticity. His

¹⁶Musset, La Confession d'un enfant du siècle, p. 28

¹⁷ Ibid., p. 31.

¹⁸ Ibid., p. 35.

authenticity, however, is put in question at the end of part III of the novel when he meets and falls in love with Brigitte. Throughout his association with Brigitte, Octave, having experienced the life of debauchery after his first deception in love, vacillates between authenticity and inauthenticity. That is, he vacillates between a distorted temporal structure and an integrated simultaneous existential structure. He states:

this is a little farfetched since you don't demonstrate its relevance
unclear - you don't say which aspects of O's behavior are authentic

J'arrivais chez Brigitte transporté de joie, jurant d'oublier dans ses bras, mes douleurs et ma vie passé. 19

His inability to erase from his mind his first love is even recognized by Brigitte:

Cette femme qui t'a trompée, il faut que tu l'aies bien aimée, plus que moi, puisque je ne puis effacer son image. 20

The preceding passages demonstrate clearly that Octave has not, contrary to the opinion one has in reading of his life of debauchery, become transparent to himself. Brigitte, on the other hand, shows herself to have been capable of integrating her absorption in das Man, her factuality, and her possibility for being into a simultaneous unit. She states:

le - her part you should explicate categories
asked if merely stating them along with ref

Vous n'êtes pas le premier homme que j'ai aimé; vous voyez Octave, je sais aussi ce que c'est que le souvenir du passé. 21

19 Ibid., p. 197.

20 Ibid., p. 209.

21 Ibid., p. 210.

Her authenticity is further demonstrated in the following passage in which she refers to Octave as "un enfant malade":

authentic?

O'est la vérité, mon ami, je ne suis pas votre maîtresse tous les jours; il y en a beaucoup où je suis, où je veux être votre mère. Oui, lorsque vous me faites souffrir, je ne vois plus en vous mon amant; vous n'êtes plus qu'un enfant malade, défiant ou mutin, que je veux soigner ou guérir, pour retrouver celui que j'aime et que je veux toujours aimer. 22

Octave, unlike Brigitte, has in short failed to become transparent to himself through the other. Occasionally, however, he resolves for a moment his dilemma and gives the appearance of having truly chosen his authentic self, as in the following passage:

in effect this is a forgetting of his Faktizität since his memories are a part of his own life - "l'oubli" isn't an authentic choice

Devant cet horizon, devant cet horizon immense, tu es à moi; nous allons partir. Meure ma jeunesse, meurent les souvenirs, meurent les soucis et les regrets. O ma bonne et brave maîtresse, tu as fait un homme d'un enfant. 23

Yet throughout much of parts four and five of the novel he vacillates between an authentic (state of existence) and an inauthentic state of existence, as can be seen in the following

passage:

where is the authentic - in this 4 where O remains wholly passive? I think you should look at the novel more deeply - the 3 questions proposed at any moment of the novel are

Ce qui se passait dans ma tête était pourtant peut-être aussi subtil que le plus fin sophisme; c'était une sorte de dialogue entre l'esprit et la conscience. Si je perdais Brigitte? disait l'esprit--Elle part avec toi, disait la conscience--Si elle me tromperait? Comment te tromperait-elle, elle qui avait fait son testament, où elle recommandait de prier pour toi? 24

His vacillation is finally resolved in the following statement

authentic - but they lead to the authentic solution at the end

22 Ibid., p. 212.

23. Ibid., p. 235.

24 Ibid., p. 265.

1064

which appears near the end of the novel:

Je suis un fou, un insensé, un enfant qui s'est cru un homme. 25

It's not clear what O intends to do about this situation thus one can't judge the statement as such
In making the preceding statement Octave gives final proof of his inability to become transparent to himself. He, in short, *you must agree this isn't just a fake it - do you mean in his love for B or not?* rejects an existential structure in which the past, present and future form a simultaneous unit and returns to *how does he use this statement to return to a distorted temporal structure?* a distorted temporal structure in which he can find no solace. Evidence of

his return is given in the closing paragraph of the novel:

here you imply that O has chosen inauthenticity at the end
Elle frappa sur son coeur avec force; ils presserent le pas et disparurent dans la foule. Une heure après une chaise de poste passa sur une petite colline, derrière la barrière de Fontainebleau. Le jeune homme (Octave) y était seul; il regarda une dernière fois sa ville natale dans l'éloignement et remercia Dieu d'avoir permis que, de trois êtres qui avaient souffert par sa faute, il ne restât qu'un malheureux. 26

Octave, then, throughout much of La Confession d'un enfant du siècle, is represented in the process of resolving man's essential dilemma: a dilemma which he shows himself incapable of resolving in that he cannot choose himself permanently, as is evidenced by his continual vacillation between authenticity and inauthenticity. *is this in accord with the structure of the novel?* In the end he chooses inauthenticity. Given the *choice* fact that he had the possibility of choosing his authentic self until death it was possible that he remain in the state of authenticity which he created for himself when he rejected the distorted temporal structure of his first love. Yet he shows

25 Ibid., p. 315.

26 Ibid., p. 320.

himself incapable of projecting himself in the choice of his authentic self toward death. *I really don't see how you can say that O has chosen inauthenticity at the end - at the very least his choice is open-ended since he has left himself open**

Having thus considered the essential material of la Confession d'un enfant du siècle in view of the principles established by Martin Heidegger in Being and Time, it is possible to regard the five principal parts of the novel in the following manner:

1. an analysis of the romantic "maladie du siècle"
2. Octave's rejection of Romanticism *It's hard to call debauchery an authentic rejection*
3. The test of his rejection *authentic rejection*
4. Octave's vacillation between Romanticism and a non-romanticism
5. Octave's return to Romanticism

The preceding designations are given greater credence by the fact that Musset clearly recognized his romanticism. He states in the first chapter of the novel:

this seems to imply the escape from romanticism from self-consciousness

Pour écrire l'histoire de sa vie, il faut d'abord avoir vécu; aussi n'est-ce pas la mienne que j'écris. Ayant été atteint, jeune encore, d'une maladie morale abominable, je raconte ce qui m'est arrivé pendant trois ans. Si j'étais seul malade, je n'en dirais rien; mais, comme il y en a beaucoup d'autres que moi qui souffrent du même mal, j'écris pour ceux-là, sans trop savoir s'ils y feront attention; car, dans le cas où personne n'y prendrait garde, j'aurai encore retiré ce fruit de mes paroles, de m'être mieux guéri moi-même, et, comme le renard pris au piège, j'aurai rongé mon pied captif.²⁷

It is of significance in considering la Confession d'un enfant du siècle as a possible road out of Romanticism that Musset utilizes in the introductory chapter of the novel verbs in past

²⁷ Ibid., p. 1.

* From a formal pt of view his choice is also "to write the novel" which is certainly a recognition of his past inauthenticity + therefore at least a partial transcendence. How does the inauthenticity of his choice fit in with the extra "cathartic" tone of the conclusion? doesn't the reader feel that O has made authentic life possible in romanticism?

tenses when referring to the "maladie morale abominable" from which he suffered. That "maladie" is unquestionably romanticism. In a particularly relevant passage he states that in the event no one should pay attention to what he has to say that his effort will not be in vain for "j'aurai encore retiré ce fruit de mes paroles, de m'être mieux guéri moi-même.". In that respect Musset shows himself to be in much the same situation as the young Flaubert. Just as Octave in La Confession d'un enfant du siècle vascillated continually between two poles (Octave is for all practical purposes Musset) so too did Flaubert wrestle with the spirit of Romanticism. Flaubert's ^{it isn't clear which ones} early works represent a continual wavering between his romantic inclinations on the one ^{actually one huge little "self-discipline" in his early works unless you mean H.B.} hand and his self-discipline on the other. His whole notion of "l'art pour l'art" was in many respects an attempt on his part of overcome his romantic impetuosity. His style in effect became ^{words using without explanations} a dialectical force which provided consolation and protection from his romantic inclinations.

Musset shows himself to be in much the same situation that Flaubert was in when he recognized his romanticism and sought to dispe~~ffe~~se with it. Yet Musset had neither the (capability) nor the genius of Flaubert to implement his rejection of Romanticism in a literary style. Whereas Flaubert sought refuge from himself in art, Musset had no where to go.²⁸ He was much in the

²⁸ Although no specific stylistic proof can be found to show that Musset implemented his rejection of Romanticism, it can be hypothesized that through the character of Desgenais, Musset has made a step toward what would become the 3rd person narrator of Realism, that is, "la conscience universelle". See pages 40-51, 79, 176-80, 198. - Of course the 3rd person is to be found in Stendhal & Balzac as well as Flaubert, & Realism in this sense isn't being incompatible with Romanticism

situation of the man whose house had been destroyed, an analogy utilized by Musset to characterize the plight of that generation born during the Revolution and the Napoleonic campaigns:

Voilà un homme dont la maison tombe en ruine; il l'a démolie pour en bâtir une autre. Les décombres gisent sur son champ, et il attend des pierres nouvelles pour son édifice nouveau. Au moment où le voilà prêt à tailler ses moellons et à faire son ciment, la pioche en main, les bras retroussés, on vient lui dire que les pierres manquent, et lui conseiller de reblanchir les vieilles pour en tirer parti. Que voulez-vous qu'il fasse, lui qui ne veut point de ruines pour faire un nid à sa couvée? La carrière est pourtant profonde, les instruments trop faibles pour en tirer les pierres. "attendez, lui dit-on, on les tirera peu à peu, espérez, travaillez, avancez, reculez" Que ne lui dit-on pas? Et pendant ce temps-là cet homme, n'ayant plus sa vieille maison et pas encore sa nouvelle maison, ne sait comment se défendre de la pluie, ni comment préparer son repas du soir, ni où travailler, ni où reposer, ni où vivre, ni où mourir, et ses enfants sont nouveau-nés.²⁹

in its context this describes rather the plight of the Romantic than of the man who has transcended Romanticism

The house demolished by Musset, to use the terms of the analogy,

is, it can be argued, Romanticism. Unlike Flaubert, Musset had *given it up & doesn't know what to do with these "pierres"* not "les pierres" with which to implement his renunciation.

Nevertheless, he wrote La Confession d'un enfant du siècle

and shows himself to have surpassed, in theory if not practice,

you should realize that M. says this himself his Romanticism. For in writing Musset is much like the captured

fox he discusses in the first chapter of the novel who, when

caught in a trap, chewed off its leg and thereby gained freedom.

It is of significance that Musset utilized a similar analogy

in an alternate version of the first chapter of the novel. He

29 Musset, La Confession d'un enfant du siècle, p. 20.

-17-

states;

Mais de même qu'un blessé atteint de la gangrène s'en va dans un amphithéâtre, se faire couper un membre pourri, et le professeur qui l'ampute, couvrant d'un linge blanc, le membre séparé du corps, le fait circuler des mains en mains par tout l'amphithéâtre pour que les élèves l'examinent; de même, lorsqu'un certain temps de l'existence de l'homme et pour ainsi dire, un des membres de sa vie, a été blessé et gangrené par une maladie morale, il peut couper cette portion de lui-même, la retrancher du reste de sa vie et la faire circuler sur la place publique afin que les gens du même âge palpent et jugent la maladie. ³⁰

Both the analogy of the captured fox who chews off his trapped leg and the analogy of the wounded man who has his gangrene-infected leg amputated are analogous to Musset's theoretical rejection of Romanticism.³¹

30 Ibid., p. 321.

31 The following literary historians have noted, primarily with respect to Musset's theatre and poetry, instances in which Musset expresses what can only be considered as a negative point of view with respect to Romanticism.

1. Kathleen Butler. A History of French Literature Vol. VII, p. 95: "Musset's Premières poésies (1835) scandalized conservative critics by the free use of enjambement and their display of Byronic cynicism, and were not altogether to the liking of the older Romantics who deplored the poverty of his rimes and who could not fail to perceive that in Ballade à la lune and in several passages of Mardoche their youngest critic was poking fun at them."

this is a very undialectical vision of the "rejection" of Romanticism - what is important is that V1 treats R'ism as an already-formed tradition

"Musset similarly poked fun at the romantics in Namouna, Simone, Réponse à M. Nodier, Lettres de Depuis à Cotonet."

2. Gustave Lanson. Histoire de la littérature française, 1951, p. 962: "Musset ne se gêna pas pour se moquer des romantiques, du pittoresque plaqué, des désespoirs byroniens, des pleurnicheries lamartiniennes."

The principles of Martin Heidegger are then useful in the study of French Romantic literature in that they underline and put in relief certain tendencies which are prevalent in La Confession d'un enfant du siècle of Alfred de Musset, tendencies which when implemented stylistically in a work of art would be known as French Realism.

I have made clear my disagreements with certain elements of your analysis but the Heideggerian categories are still of undoubted value. You might have concentrated more specifically on the question of time, which you continually mention without ever explicating any pertinent passage.

I don't see why your general conclusions couldn't be consistent with ~~some~~ the characterization of O's final choice as an authentic one. Indeed, on various points it seems you are ~~not~~ too anxious to apply H's categories rather than to grasp the spirit of the novel. The question of debauch/love is not a simple dichotomy as you imply - the number 2 does isn't das Man about an attempt (Romantic ~~but~~ transcendent) to detach oneself from das Man even if this means refusing to ~~take~~ accept the necessity of this attachment. The problem of Romanticism in itself transcends Existentialist categories (this is a tentative opinion) since it contains in itself the possibility of an authentic relationship to das Man, i.e. to the society, something which Heidegger essentially refuses (along with Flaubert, incidentally).

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1071

“There is a fountain of youth: it is your mind, your talents, the creativity you bring to your life and the lives of people you love. When you learn to tap this source, you will truly have defeated age.”

Sophia Loren

1072

A-

STRUCTURAL AND STYLISTIC MANIFESTATIONS OF THE
ROCCOCO AESTHETIC IN THE COMIC THEATER OF THE EIGHTEENTH CENTURY

S. Robert Powell

May 12, 1968

1073

TABLE OF CONTENTS

INTRODUCTION.	Page 1
TOWARDS A DEFINITION OF THE ROCOCO IN ART AND ARCH- ITECTURE.	6
LITERARY REPRESENTATIONS OF THE AESTHETIC AND STYL- ISTIC PRINCIPLES OF THE ROCOCO.	16
CONCLUSION.	29
FOOT NOTES.	30
WORKS CONSULTED	31

INTRODUCTION

The literature and art of an age are, by virtue of the similar political, social and religious factors that caused their creation, often closely related. In artistic movements such as Classicism or Romanticism, the interrelationships of the creative arts are clearly seen; but they are perhaps more difficult to perceive in artistic movements that have neither the duration nor universal nature of Romanticism or Classicism. Such were the literary and artistic movements in France during the final decade of the seventeenth century and during the Regency of Philippe d'Orléans. During those periods, particularly the latter, every aspect of society began to undergo, in varying degrees, a radical change. It was a change which would reach its political climax in the French Revolution and its artistic apotheosis in the subjective rebellions of the romantics. The initial stages of these political and artistic rebellions are, however, prepared for during the final decade of the seventeenth century. Hauser remarks concerning that period:

The endless wars of Louis XIV threw the finances of the country into confusion; the public exchequer became empty and the population impoverished, since it was impossible to create taxpayers by whippings and imprisonment and economic supremacy by wars and conquests. Even during the lifetime of the roi soleil critical remarks about the consequences of monarchy are heard. Fénelon is already quite candid in this respect, but Bayle, Malebranche and Fontenelle go so far that it has been rightly maintained that the "crisis of the European spirit", the history of which fills the eighteenth century, was in full swing from 1680 onwards. ¹

Why did
you change
times in
the quote?

Similarly, during that period a certain disintegration can be noted in the affairs of the court at Versailles which were, for the most part, stifled by the over-pious and solemn Mme de Maintenon. As a result of her stifling presence the aristocracy, conditioned by nearly a century of diversion at the court, sought amusement in the somewhat freer atmosphere of Paris. It is not surprising then that Philippe d'Orléans, upon the death of Louis XIV, should begin his reign by immediately transferring the royal residence from Versailles to the city of Paris. In so doing, the regent virtually dissolved the court, as Hauser has suggested, and introduced a new style in the way of life of the upper classes. In short, the life of the court had been supplanted by that of the city.

This reorientation of society produced a subsequent artistic and literary reorientation that can clearly be seen in the artistic and literary artifacts of the period. The last years of the reign of Louis XIV and the Regency of Philippe d'Orléans, which produced the art of Chardin, Greuze, Dancourt, and Boucher, is, at the same time, the society out of which would develop the art of Regnard, Lesage, Watteau and Fragonard. These artists and writers, in spite of the very distinct differences among their creations, all illustrate, in their works, in varying degrees, a similar characteristic--a tendency towards a greater realism.

This evolution towards realism in the eighteenth century, partially the result of a loss of faith in absolute authority,

was equally the result of the somewhat crass hedonism of the Regency, a society that came to the realization that imitation was more valid than perception in the creation of art and literature. It was a generation inundated with a desire for liberation from the restraining influences of absolute monarchy, a generation that would, in a historical perspective, be seen as the beginning of the end of the notion of absolute authority. Yet before such a societal evolution would take place, art and literature would experience a series of evolutions that have been labeled by literary and art historians as follows: the theater of the Enlightenment, Molière's successors in the eighteenth century, post-Racinian tragedy, the novel of the Enlightenment, the Rococo in art and architecture, and the genre pittoresque in art. This traditional and fragmentary approach to the creative arts obscures, and, in many cases, denies, the presence of similarities in style and technique among writers of a particular age. Such is the case with the comic theater of France in the eighteenth century as exemplified in the works of Dancourt, Regnard, Lesage, Destouches, Marivaux, Gresset, Palissot and Diderot, and the rococo in art and architecture and its attendant genre pittoresque as exemplified in the works of Watteau, Lancret, Pineau, Lepautre, Oppenrod, Meissonnier, de la Jousse and Boucher.

Both of these literary and artistic phenomena (the comic theater of the 18th century and the rococo in art and architecture) flourished in France during the eighteenth century, both symbolize a desire for freedom from constraint, and both were created, to a

*Idem's comedy
always been a free genre &
therefore seeking freedom from
constraint of Molière - Comic
Theory*

certain extent, by a group of men who knew each other and who, in their private lives, freely exchanged aesthetic and stylistic ideas. Yet these two movements in the creative arts are traditionally considered to be separate and unrelated phenomena. It is the contention of this ~~ESSAY~~ that they are not unrelated movements in the creative arts.

In an attempt to demonstrate ~~that~~ they are, in fact, constructed with a similar technique, the principles of art history are useful in that they provide a means of better understanding the structural technique used to create the literary artifact. Such an approach is underlined by Helmut Hatzfeld as imperative in those cases where literary texts may contain structural elements that would perhaps remain obscure without the elucidation of the arts of design. To approach a literary text by using the principles of art is perhaps more useful when dealing with periods of history characterized by a tendency towards realism, for it is in the plastic arts, as Hourticq explains, that this tendency, i. e. realism, is always first expressed:

Ce sont les oeuvres de la plastique qui forment le goût, fixent le jugement esthétique, qui plus que la nature établissent une norme pour nos jugements de vérité et de beauté. Cette correspondance du style d'une école et du goût d'une génération trouve sa confirmation dans les témoignages littéraires. Deux catégories de monuments nous renseignent sur les variations de l'esthétique collective--les oeuvres des artistes et celles des écrivains. Il apparaît alors, avec évidence, que dans les époques d'invention pittoresque ou plastique, c'est des ateliers que partent les initiatives et non des jeux philosophiques; les formes naissent du métier et non de la pensée. Créer, c'est réaliser une idée, mais c'est la main qui la cherche et quand l'esprit la reconnaît, c'est

après qu'une main l'a découverte. Les littératures réalistes et descriptives ne peuvent fleurir que sur un public formé à l'observation des images de la nature ou de l'art par les arts figurés--alors, le lecteur retrouve dans les mots ses réminiscences visuelles. ²

A certain chronological discrepancy is therefore often noted among the creative arts in periods of realism. Hauser underlines this point as follows: "The most productive period of a realistic form of art is often completely past when the ramifications of the painterly stylistics begin to emerge in literature." ³ Such is the case with the Rococo in literature in the eighteenth century.

A precise understanding of the aesthetic and stylistic principles of the art and architecture of the Rococo and its attendant genre pittoresque, principles with which the dramatists of the eighteenth century were familiar through their associations with the artists and architects of the age, and which, in all probability were instrumental in the formation of their stylistic principles, is, therefore, essential in order to understand the structural technique utilized by writers of comic theater in the eighteenth century. For it is only by a systematic and careful analysis of the stylistic principles of the artistic media that a valid correlation of the fine arts in any period can be made. The conclusion of this study may show that the writers of comic theater in the eighteenth century utilized in the creation of their art a technique not unlike that of the artists and architects of that historical period.

TOWARDS A DEFINITION OF THE ROCOCO IN ART AND ARCHITECTURE

The Rococo in art and architecture as an historical phenomenon of the eighteenth century has been clearly defined. It represents the artistic effort of a relatively small group of artists in France during the reign of Louis XV. Yet to consider the Rococo in art and architecture solely as an historical phenomenon is, in a sense, to deny its essence. The Rococo is, at the same time, an aesthetic phenomenon which, coinciding with the historical phenomenon of the Rococo, produced an eternal moment in art. In other words, the principal artists of the Rococo utilized in the creation of art the aesthetic of the Rococo during the historical period generally considered as being the age of the Rococo. A writer such as Gide, for example, utilized what has been called a "classical" aesthetic in an historical period that is not generally considered by literary historians as being an age of Classicism. Gide, therefore, does not represent the phenomenon of Classicism in its entirety in that the historical and aesthetic phenomenon of Classicism do not coincide. As such, Gide's Classicism is not pure; that is, it does not represent the Classicism of the seventeenth century since it has been colored by the historical difference. It is, in short, a mannerism.

If the creative arts are indeed an authentic representation of a particular society then they must illustrate the many variations and manifestations of that society out of which they emerge; they must, in other words, represent that society's world view. Given the fact that each historical moment or age

*It probably would be
wise to define your term.
Classical.*

-7-

is characterized by primarily one world view, it is the task of the cultural historian to ascertain that societal attitude in order to better understand not only that society but also the creative arts which emerged from it. Much of the confusion that has resulted in writing the history of the creative arts is caused, it can be argued, by the fact that it is erroneously believed that several totally distinct and unrelated bases for art can exist simultaneously. Recent studies of post-Romantic literature of nineteenth century France as well as that literature created during the reign of Louis XIV have demonstrated clearly the validity of this premise. That is to say, given a particular historical period, it is erroneous to consider that period as being characterized by two or more distinct and unrelated world views. The seventeenth century in France is a good example. Literary historians have chosen to refer to that period as the age of Classicism. Art historians, on the other hand, have chosen to consider that period as the age of the Baroque. The contradiction raised by these two apparently conflicting points of view only serves to make it more clear that one or both of these schools of thought is in error. Any period in history can only be characterized by one aesthetic, otherwise we are dealing with a mannerism, as is the case with the "Classicism" of Gide. The so-called "Classicism" of Gide is based on a world view that was representative of a past historical period. It is, for that reason, closed, conventional and static and not dynamic, contemporary and evasive,

I don't quite follow these last lines.

*Who calls it
"Classicism"?*

The art and architecture of the Rococo, on the other hand, represent an eternal moment in art in that the aesthetic and historical phenomena of the Rococo both coincide. Fundamental to the aesthetic idea of the Rococo is the notion of taste, which as Sypher remarks, is "that indefinable but very responsive faculty referred to by the French as je ne sais quoi." ⁴ It is a quality which dominated the artistic currents of France following the death of Louis XIV. In that period there was a certain tendency in the creative arts away from the monumental, the solemn and the ceremonious and toward the delicate, the frivolous and the private. It is, as Sypher remarks, "an art which reduced to a more intimate scale the over-magnified dignities of Louis XIV, the formalities of a late-baroque society." ⁵

This shift towards the more intimate and the more delicate is directly associated with the death of Louis XIV. Janson remarks:

After the death of Louis XIV, the centralized administrative machine that Colbert had created ground to a stop. The nobility, hitherto attached to the court at Versailles, were now freer of royal surveillance. Many of them chose not to return to their ancestral châteaux in the provinces, but to live instead in Paris, where they built elegant town houses. Because these city sites were usually cramped and irregular they offered scant opportunity for impressive exteriors; the layout and the decor of the rooms became the architects' principal concern. As state-sponsored building activity was declining, the field of "design for private living" took on new importance. The town houses demanded a style of interior decoration less grandiloquent and cumbersome than Lebrun's. ⁶

This new outlook is the prevalent societal attitude of the Regency of Philippe d'Orléans. Hauser's remarks in this connection are significant:

The new outlook makes itself felt everywhere in art production; art becomes more human, more accessible, more unassuming--it is no longer intended for demi-gods and supermen, but for ordinary mortals, for weak, sensual, pleasure-seeking individuals. It no longer expresses grandeur and power but the beauty and the grace of life and no longer wants to impress and overwhelm but to charm and to please. 7

The Rococo is, in short, not a monarchy-directed art but rather an art intended for a liberated aristocracy and upper bourgeoisie.

The essential contrasts between the Baroque world view and that of the Rococo can better be understood by the following comparison of the Baroque church SS. Martina e Luca and the typical Rococo interior designed by Lepautre at the beginning of the eighteenth century. George Braziller gives the following description of the emotive Baroque interior of SS. Martina e Luca:

The interior of the church is bathed in light but other than the openings in the half-dome of the main ~~apse~~, no windows are visible. There are windows at the lower level in the transept arms, in the ~~apse~~ hemicycles, in the drum, and in the lantern, but they are hidden from view. As a result the brilliantly lighted pilasters and columns fix the attention. The surface is in vigorous relief. The corners at the crossing are beveled, blurring a sharp division into separate parts and creating a more central emphasis. Strong pilasters and arches define the arms and divide the crossing from the arms. The wall surface is difficult to determine. Even when the wall does show itself from between burgeoning masses, it is ruptured by a niche that presses against the pilaster on either side. The main sensation is that of powerful massive structural members purposefully describing a strongly conceived space and not simply subdividing a wall surface. 8

In contrast to this orthodox, persuasive art that at times verged on high-powered propaganda designed to support the notion of a monarchy that was able to oversee the total organization of a nation and direct it toward a single goal, is the art of the

Rococo. It is an art produced by a society which no longer enthusiastically supported the notion of absolute monarchy and which needed an art less pompous and more personal than that required by the Sun King. The following description of one of Lepautre's interiors makes this rather clear:

One of the most striking qualities of Lepautre's designs was the abandonment of plasticity, in architectural members and in decorative motifs alike. The column soon completely disappeared from his work, the pilaster, greatly attenuated and reduced in relief, survived only as a strip, its cap and base dissolving. The wall panels, increased in height, had their mouldings likewise diminished in projection. Interlaces and scrolls invaded the panels themselves at top and bottom and around the central rosette. Not the plastic baroque cartouche, which survived only as a shield of arms, but a smooth surface with surrounding bands and scrolls became the typical field for decorative enrichment.⁹

The Rococo, in short, represents a rejection of the ponderous dignity of Louis XIV for an art which was light, elegant and sometimes even frivolous. (Unlike the active and emotive Baroque interiors it is restrained, elegant and unified.) This new world view is represented everywhere in the art of the Rococo as can clearly be seen upon examination of the particular structural and stylistic features of that art.

These lines call to mind the play of the Rococo. Should they?

The Rococo is first of all, as Sypher remarks, "a style of ornamentation--not, it is to be noted, basically illustrative but decorative."¹⁰ The terms "decorative" and "illustrative" are defined by Sypher in the following manner: "By illustration I mean anecdotal or literary painting; using a canvas to tell a story or to present an episode. In contrast, the purest form of decoration is the motif, the design accepted for its own sake. Illustrative art is subservient to its subject. Decorative art

is ornamental and liberates itself from subject or else treats a
 for an object in painting-- chiefly as a vehicle for
 a motif. The Rococo treated the ornamental motif
 as an end in itself." 11

As it has been pointed out, the art and architecture of the
 Rococo developed in an urban situation, in Paris, following the
 death of Louis XIV. Architects and decorators such as Lepautre
 were designing the elegant town houses for a city-directed
 aristocracy and not for a court-directed monarchy. Sypher remarks
 as follows on the architectural components of these town houses,
 putting in relief the notion of decoration, the fundamental
 principle of the stylistics of the Rococo:

These hôtels kept many of the mirror-like illusions of
 the palace and were planned like Versailles, with exact
 symmetry; but the proportions were slighter, the atmos-
 phere was more private, adapted to the spirited con-
 versation of the salon groups which thrived on relaxation
 in regal bearing. The walls were reduced to a neat balance
 of simple planes that were sensitively decorated with
 tendrils, fronds or little knots of weapons and hunting
 gear known as trophies. These delicate naturalistic
 details were used as ornamental motifs playing over the
 clear geometry of the architectural surface. 12

The walls, in other words, became a field for ornamental motifs
 which overspread the panels of the walls. The walls, in a sense,
 were emptied of the imposing architectural members of the Baroque.
 Baroque three-dimensionality was replaced by a more linear and
 more free art which gives a distinct impression of movement.
 This impression of freedom and movement was further heightened
 by the architects of the Rococo by using mirrors, which, as Sypher

-12-

has determined, "not only empty the walls but also wipe away volumes until one seems to be moving through a constantly changing infinity--which, however, is firmly ordered by the balanced central and diagonal elements. Behind all this illusion there are equations." ¹³ It is to be noted that the architecture of the Rococo is based on a clearly defined and established order, a geometrical design which supports the decoration inscribed thereon. This is clearly stated by Sypher: "The brilliant decoration releases itself with a spontaneous vitality from the invisible and unpretentious mathematic of the walls, yet the mathematic of the walls was always there as a supporting fiction, a pre-established harmony taken for granted--posited without any great attempt at originality and with perfect clarity." ¹⁴

The Rococo is then, in many respects, a dialectic between a clearly defined order and a freedom from order. It is for this reason that the Rococo is characterized by such vitality. This sense of vitality in Rococo ornamentation is, for the most part, caused by the fact that one side of a Rococo panel never exactly duplicates the other side. There is, as Sypher states, "equivalence and not mere restatement, i. e. occult balance and not mathematical symmetry." ¹⁵ Were it not for the supporting geometrical design the ornamentation would appear confused.

Sypher has determined that a similar freedom for movement is found in the canvases of Watteau. He states:

"If Baroque concentrates its masses and tends to crowd its bulky figures in the foreground, Rococo painting breaks up its masses, allows empty space in the foreground, and open infinite spaces behind its artificial

fêtes champêtres. Rococo space has its own sort of vacancy because the bodies in it are located casually, in nodules, leaving them in a very free situation so they can move spontaneously. It is almost as if the persons in Watteau's small garden scenes were endowed with a natural liberty, a freedom they can assume without asserting any Baroque will or force." 16

Yet there is always the very clearly outlined and definite limit of the painting, the frame, which allows movement only with a certain order. The Rococo is in no way an attempt to surpass an established order. It is instead a desire for movement within a pre-established order. The fact that Rococo space is emptier than Baroque space gives it a certain elastic quality which allows the possibility for movement which was impossible in the typical Baroque canvas.

The Rococo is, then, an art of decoration which emerged in the creative arts when the pompous dignities of Louis XIV were supplanted by the modest proprieties of the Regency of Philippe d'Orléans. It is an art based on a pre-established fiction, an order, within which there is a possibility for freedom and movement. It is an art based not on mathematical symmetry but rather on occult balance. Before the Rococo vanished it underwent a final phase of extreme subjectivism known as the genre pittoresque, a technical development in Rococo design.

Sypher has been able to determine that the genre pittoresque appeared in France about 1730 in the work of Nicolas Pineau and it came to an end after the mid-century when Cochin attacked that sort of caprice. The genre pittoresque, a technical development

-14-

in Rococo design, was born when the aesthetic of the Rococo was distorted and extended to its logical conclusion. It is an art, featuring primarily architecture, in which the occult balance of the Rococo is replaced by exaggerated asymmetry. That is to say, no longer were the sides of a Rococo panel in harmony, but rather one half of the panel was blown out of proportion and took on a freakish, dream-like quality. The following description of some of Meissonnier's moreaux de caprice shows clearly that the aesthetic of the Rococo was, by the artists of the genre pittoresque, interpreted in such a manner that it is hardly recognizable. No longer was the supporting substructure a ruling fiction. Instead, it was a boundary to be forcefully crossed, with the goal of producing an abnormal effect:

The architectural fragments in Meissonnier's collection of half-plastic, half-visionary scenes create an illusion of structures in high scale, with bulbous pavilions, sweeping reverse curves, broken scrolls, distorted columns and balustrades, airy trellis-like canopies, portentous cascades, and titanic spiral or reversed stairways seen from an oblique angle or from far below.

Art and architecture in France, then, from the beginning of the eighteenth century to the mid-century are a complete expression of the Rococo world view. The great success of that art and architecture can hardly be questioned. The aesthetic and stylistic principles represented in that art, in all probability, were utilized by dramatists writing in that period. Only an

1088

-15-

examination in some detail of representative literary texts of that period can verify this hypothesis. Such an examination may show that the prevalent artistic aesthetic and stylistic principles permeated the literature produced during that historical moment.

LITERARY REPRESENTATIONS OF THE AESTHETIC AND STYLISTIC PRINCIPLES OF THE ROCOCO

In the period following the death of Louis XIV there was, as has been demonstrated, a general societal reorientation of thought. The comic theater of that historical moment, like the art and architecture of the Rococo, was no longer intended for demigods and supermen but for ordinary mortals. One needs only to examine the thematic material of the comic theater of the eighteenth century to understand this new world view. Unlike the theater of the seventeenth century, a theater based on the representation of the universal qualities of man, the theater of the eighteenth century is based on the particular characteristics of men living in a particular historical moment. The theater of Dancourt illustrates this point. Even before the death of Louis XIV, Dancourt began to represent in his theater the middle and lower classes and not the aristocracy; if the aristocracy was represented it was seen as impoverished or dissolute. Similarly in the theater of Lesage this new world view can be seen. Represented in the comic theater of Lesage are men of the eighteenth century--social climbers, money-greedy sons, unscrupulous tax farmers, "traitants" and gamblers. No longer was the French stage an arena for the presentation of misers, misanthropes and hypocrites. It was a theater of eighteenth century men. The point need not be further emphasized or illustrated. One needs only to read the titles of much of the comic theater of much of the eighteenth century to clearly see that those writers of

the emphasis is on the particular, not the universal, work was only for supermen.

and about aristocracy, attacks on aristocracy.

comedy in France following the death of Louis XIV were not concerned with interpreting all of history in terms of the eighteenth century but rather with representing men of the Regency of Philippe d'Orléans and the reign of Louis XV. A desire for the particular was, in fact, the basis of that society's world view, a societal attitude which determined the style and structure of not only the comic theater but also the art and architecture which emerged from that society.

*this period
good.*

It will be recalled from a previous section of this study that the essential characteristic of the style of the Rococo is ornamentation or embellishment. Given the fact that the Rococo is essentially a decorative style and not an illustrative mode, it is possible that the subject of a Rococo decorative field ^{may} disappear or ^{may} be treated chiefly as a vehicle for representing a decorative motif. That is to say, the subject of a rococo panel was, in many instances, ~~non-existent~~. It was lost behind a haze of decorative embellishments. Such an effect is not possible in the theater in that theater needs essentially a subject if it is to succeed as a literary genre. Nevertheless, an effect very similar to that achieved by the Rococo decorators was attained ~~by~~ the comic writers of the eighteenth century by treating a subject in theater chiefly as a vehicle for representing a particular motif.

*a footnote
here would
be handy.*

The decorative art of the Rococo was based on tendrils, fronds and similar naturalistic details which served as

decorative motifs on a neutral geometrical surface. The most remarkable literary parallel of this basic Rococo decorative technique is seen in the many comedies of manners that were written in the early eighteenth century in France. In the comedy of manners, it is clear, the emphasis is not on the intrigue presented therein, but rather on the secondary qualities and characteristics of the principal players and the society out of which they emerged. This is clearly seen in Le Chevalier à la mode, Le Double Veuvage, Le Joueur, Le Légataire universel and Turcaret. In all of these comedies, to a greater or lesser extent, the subject matter of the play (the plot) is secondary to the manners evoked and described by the author in accomplishing the intrigue. The plots of these plays are, in short, vehicles for the presentation of manners. Brenner and Goodyear support this when they state in reference to the theater of Lesage: "Lesage uses the methods of the comedy of character to produce a comedy of manners. He creates a new type of unscrupulous tax farmer but this and all of his characters lack psychological development. They do serve, however, as a means of portraying an exceedingly colorful picture of contemporary manners." 18 Just as the decorators of the Rococo embellished neutral geometrical panels with decorative effects, so, too, do the writers of comic theater embellish their plots with descriptions, occasionally not joined thematically to the play, of contemporary manners. In both instances an identical effect is produced. In

*Marivaux's plays
be considered as
the best, since intrigue
is not prime interest
in his plays?*

1092

Le Chevalier à la mode, for example, the intrigue in the first three acts is almost nonexistent, or at most, abortive. The primary concern of Dancourt is the manners evoked by the principal players and the society that they represent. Act V, scene 3, for example, is a scene of pure manners; all intrigue is gone and only manners remain (the nobility and the notion of dueling). The presentation of manners (the carriage incident, the Baronne's reaction when she is called "ma tante", the desire of the chevalier and Migaud to marry for money), even though joined thematically to the play (the intrigue) are not secondary to the intrigue; they are the principal concern of the play.

What is true of the comic theater of Dancourt, is, for the most part, true of the theater of Dufrenoy, Regnard, and Lesage. In the comic theater of all of these dramatists, the intrigue is secondary to the embellishments, the manners, attached to it. Manners and the presentation of manners fulfill for the comedy of manners the same function that the delicate naturalistic details fulfilled for the art of the Rococo. The comedy of manners as it was written by the French in the early eighteenth century was, then, essentially decorative and descriptive, and not illustrative.

The preceding is also true of the comedy of Marivaux, who, like Lesage, used the methods of the comedy of character to produce a comedy of manners. The manners presented by Marivaux are quite unlike those seen in other eighteenth century comedy. Brenner and Goodyear make the following remarks concerning the manners represented in Marivaux's theater:

*if you are using the word in the same
sense as Lyphos, I am not sure I follow.
Do there not more than simply motifs
involved in these plays.*

The most important years of the intellectual formation of Marivaux were passed under the Regency, a period characterized by the moral laxity of an ultrarefined society. It is this society which interests Marivaux and which he portrays in his comedies, in a manner so indulgent that it is scarcely recognizable. He pictures only its refined side, its wit and its restrained gallantry. Like the painter Watteau he eliminates all that is vulgar and adds a delicacy and charm which produces an idealized and enchanted world.¹⁹

In representing in his theater only the refined, the polite and the gallant, Marivaux produced an effect similar to that achieved by the artists of the Rococo. The studies of the language of the theatre of Marivaux by Tilley and Deloffre make this point clear. Both of these critics refer to the language of Marivaux's theater as a type of preciosity. Language which is precious is, by definition, unnatural and affected, in that it is characterized by certain over-refinements and embellishments which are not characteristic of normal speech. Preciosity is essentially a language of decoration, that is, a language which is no longer primarily intended as a means of communication but a language which, it can be argued, is based on the notion that direct and unembellished discourse is not only meaningless but vulgar. Words and groups of words took on, in effect, value not because of what they communicated but the manner in which they were presented.

True should just a passage from Marivaux here to support the remainder of this para.

Is this really true of Marivaux?

These elaborate and over-refined word chains create for the theater an effect not unlike that created in the designs of the Rococo by the delicate and over-refined embellishments superimposed on a Rococo panel. In both instances the supporting sub-fiction (the plot, in the theater, the basic geometrical

outline, in the designs of the Rococo) are secondary to the embellishments super-imposed thereon. For the theater of Marivaux these embellishments are words.

In addition to the effects achieved in the creative arts in the early eighteenth century by decorative devices, there is also that effect directly associated with a concept of order and freedom. It will be recalled that the architectural designs of the Rococo were founded on a clearly defined and pre-established order, a geometrical design which supports the decoration inscribed thereon. Due to the fact that both sides of a Rococo panel never correspond exactly, there results a certain vitality. That is to say, the embellishments seem to have a certain freedom within a clearly defined and pre-supposed order. The literary manifestations of this technique are directly associated with the role of the servants in eighteenth century comedy, as well as the subsequent blurring of the separate social classes that would take place during the Enlightenment. To fully understand this effect, it is necessary to consider for a moment the age of Louis XIV. The seventeenth century was an historical moment during which all activities were monarchy-directed, that is to say, an elaborate system or hierarchy of authority was established with Louis XIV occupying the most eminent position. The ultimate consequence of such a hierarchy of authority is seen in the creative arts as Classicism, an artistic age based on the notion that exact order and symmetry were not only desirable but good. Upon the death of Louis XIV, the notion of absolute and fixed systems of

authority began to disintegrate and with it the notion of class resignation, finally resulting in the complete reversal of the authority system during the revolutionary years. Before such a complete societal upheaval would occur, however, the creative arts would clearly indicate what was to ultimately occur in the political realm. *Yes! I agree here!*

Following the death of Louis XIV and throughout much of the eighteenth century the notion of a pre-supposed order remained intact; politically this means that the king is at the head of the power structure. It was, as Hauser has suggested, "a fiction which, though not verifiable, was accepted as if it were true."²⁰ The stylistic manifestations of this belief are seen both in the art and in the literature of that century. Those in art and architecture have already been discussed. Briefly summarized they are as follows: the geometrical sub-structure of a Rococo panel gives that art a supporting order. The embellishments inscribed within that order give the impression of vitality and movement since both sides of a decorative panel are similar but not exactly alike. The geometrical sub-structure was, then, desirable in that it served as a ruling fiction. The literary manifestations of this notion of an order which allowed movement within that order are directly illustrated in the comic theater of the eighteenth century; exemplified most clearly in the roles played by the servants.

The servants in Le Double veuvage, for example, represent an

social class which can only be considered as supporting entirely the notion of absolute monarchy. That is to say, they support wholeheartedly the notion of a pre-established order and are not disposed to change in any way that order nor their position within that order. The servants in Le Double veuvage are very much in support of the fact that the Countess occupies the most eminent position in the societal situation evoked by Dufresny. They have no desire for personal self-advancement and they willingly implement the Countess' desires without any thought of their personal destinies. They never ask: "What's in all this for me?" Their altruism, in short, precludes their being rococo.

This, however, is not the case in Le Joueur in which Hector, a servant, is not altruistic. He boldly states: "Je deviendrai un jour aussi gras que mon maître". This statement clearly shows concern on the part of Hector for his own personal destiny. No longer would he willingly remain a servant within that given power structure. Yet for the moment the power structure in general was accepted, ^{just} ~~the same~~ as the French still accepted the monarchy. For the same reason the geometric sub-structure of a Rococo panel existed.

Lisette and Crispin in Le Légataire universel and Crispin in Turcaret have essentially the same world view as Hector in Le Joueur. Crispin in Turcaret boldly states as the play closes: "Voilà le règne de M. Turcaret qui finit et le mien va commencer."

In the preceding plays (Le Joueur, Le Légataire universel, and Turcaret) the servants are becoming more and more aware of their own personal destinies and eventually do something about them. It is they, in fact, who implement plans which cause the play to function as a literary genre. They recognize the possibility for movement within a specific social order and eventually out-wit or out-manoeuver their masters. Their scheming and plotting can in no way be seen as a desire to do away with the existing societal order. They are not combatting an order, they combat one person within that order. Never does Crispin imply that he would like to do away with the societal position occupied by M. Turcaret. Crispin is not out to do away with a societal order; he is out to do away with one tax collector. Crispin accepts the societal order; he has, by his own efforts, been able to take advantage of the situation of M. Turcaret and obtain for himself a position of importance in society. He has a type of freedom which is not unlike that experienced by the figures in Watteau's canvases.

Sypher's remarks are particularly significant on this point:
and are well worth repeating

If Baroque concentrates its masses and tends to crowd its bulky figures into the foreground, Rococo painting breaks up its masses, allows empty space in the foreground and opens infinite spaces behind its artificial little fêtes champêtres. Rococo space has its own sort of vacancy because the bodies in it are located casually in nodules, leaving them in a very free situation so they can move spontaneously. It is almost as if the persons in Watteau's canvases were endowed with a freedom they can assume without asserting any baroque will or force. 21

It is almost as if the Crispins and the Lisettes became aware of the open spaces in the Rococo order, particularly in the foreground, and without asserting any great force have moved themselves into the foreground and supplanted^d persons who had formerly occupied positions of importance. It must be understood that they had no desire to abolish the societal order in which they had formerly occupied the position of servants. They instead accept the order, the essential power structure, a vestige of the Baroque world, but at the same time insist on being allowed to move freely within that order. Their desires constitute the politics of the Rococo, the manifestations of which are everywhere, as has been demonstrated, in the art and literature of the early years of the eighteenth century.

After 1740, however, the preceding is not generally true. When Louis XV assumed control of France the political situation was far from stable. Signs of disintegration of the Baroque political system were becoming more evident. The absolute and fixed authority system established by Louis XIV gradually disintegrated throughout the reigns of Louis XV and Louis XVI, eventually disappearing completely during the revolutionary years. Clear representations of this disintegration can be seen in the creative arts during the eighteenth century.

Around 1730, as has already been demonstrated, the Rococo underwent a final bizarre phase of extreme subjectivism known as the genre pittoresque, a technical development of Rococo design which violated the occult symmetry of the Rococo; the genre

pittoresque is essentially a distortion of the Rococo notion of a pre-supposed order in that the embellishments, so characteristic of the Rococo design, have been extended and exaggerated to the point where they overstep the underlying and supporting geometrical order. It is an art based on a desire for irregularity and asymmetry. The literary representations of this exaggerated asymmetry are directly associated with the roles played by the servants in the comic theater of France from 1740 to the end of the century, especially in Gresset's Le Méchant, Palissot's Les Philosophes, and Beaumarchais' Le Barbier de Séville. The servants in these plays, unlike those in Le Légataire universel, Le Joueur, and Turcaret, no longer are content to exist and work within the pre-supposed order and show themselves to be opposed to that system of authority. They question, in varying degrees, the system itself. They react to the position that they are forced to occupy and for the first time in the comic theater of the eighteenth century servants show their opposition, not to a man, but to a system. Lisette, for example, in Le Méchant refuses to spend the rest of her life in a convent with Chloé and incites a plan of action. She is, it can be argued, opposed to the fact that she is merely the pawn in the master-servant relationship. She is not immediately concerned with money or position (as is Crispin in Turcaret) but rather with her right as an individual who cannot exist as a free agent within a given system.

A similar situation is represented in Les Philosophes of

Palissot, in which Damis, who is to marry Rosalie, is forbidden to do so by Rosalie's mother, Cydalise, who, imbued with philosophical notions, has decided that her daughter will marry a philosophe, Valère. When Damis' efforts to change his mother's mind are found to be futile, Morton, a servant, conceives a plan through which Damis ultimately triumphs over the philosophe Valère. The play is essentially an opposition between two groups-- Damis, Crispin and Morton are opposed to Cydalise and Valère. The play is, in many respects, a dialectic between those who support an authority system which grants complete authority to those in the most eminent positions and those who oppose that system. As the play concludes, absolute authority systems are seen as faulty and those who had opposed that system triumph.

An analogous situation is presented in Le Barbier de Séville. In that play Figaro, Almaviva and Rosine are opposed to the authority vested in Bartholo, who is protecting Rosine. As the play ends, the system of absolutes (Bartholo's position) fails and the marriage of Almaviva and Rosine will take place. Le Méchant, Les Philosophes and Le Barbier de Séville all have much in common. In all three plays there is no desire expressed by the servants to occupy the position which those in authority occupy (as in Turcaret, for example). In these plays the servants, acting either separately or in conjunction with other members of the society presented in the play, show themselves to be opposed not only to those who thwart their desires but also the system upheld by

those people. In all three plays the pre-supposed hierarchy of authority fails and those who oppose that system triumph. It is not unlike the effect created in art with the genre pittoresque in which the pre-supposed order of Rococo geometrical order was surpassed by the embellishments inscribed thereon. The end result was distortion and exaggerated asymmetry, leading eventually to the complete abandonment of what had previously been a supporting substructure. This abandonment in art is known as the genre pittoresque; in literature it is the dramatic structure of the comic theater of Palissot, Gresset and Beaumarchais; sociologically it is known as the French Revolution.

Would the increasing attention being paid to a logical and well worked-out plot then signal a return to the Baroque? or is it like the geometric sub structure of a Rococo panel?

CONCLUSION

The phenomenon in the history of art known as the Rococo and the comic theater of the eighteenth century are, then, very similar. Both are constructed with the same aesthetic and stylistic principles and both represent a type of realism. Both represent, in short, a dialectic between the baroque world view and that of the revolutionary years.

It becomes increasingly apparent that the principles of art are valuable in the study of literature. It has been through the study of the aesthetic and stylistic principles of the Rococo in art and architecture that it has been possible to determine that much of the comic theater in France in the eighteenth century has characteristics which can be considered as Rococo. These principles similarly provide a basis for the hypothesis that the tragic theater of the eighteenth century is also founded on the aesthetic and stylistic principles of the Rococo. That hypothesis can only be verified by an examination of eighteenth century tragedy, using as a means of elucidation the aesthetic and stylistic principles of the Rococo in art.

FOOTNOTES

- 1 Arnold Hauser, The Social History of Art Vol. 3 (New York: Vintage Books, 1958), p. 5
- 2 Louis Hourticq, L'Art et la littérature (Paris: Flammarion, 1947, pp. 36-37
- 3 Hauser, p. 33
- 4 Wylie Sypher, Rococo to Cubism in Art and Literature, (New York: Vintage Books, 1960), p. 4
- 5 Ibid., p. 3
- 6 H. W. Janson, History of Art (New York: Harry N. Abrams, Inc., 1962), p. 448
- 7 Hauser, pp. 14-15
- 8 George Braziller, Baroque and Rococo Architecture (New York: Millon, 1961), p. 11
- 9 Sypher, p. 25
- 10 Ibid., p. 24
- 11 Ibid., p. xxiv
- 12 Ibid., pp. 25-27
- 13 Ibid., p. 26
- 14 Ibid., p. 27
- 15 Ibid., p. 27
- 16 Ibid., p. 28
- 17 Ibid., p. 50
- 18 Clarence D. Brenner and Nolan A. Goodyear, editors, Eighteenth Century French Plays (New York: Appelton-Century-Crofts, 1927), p. 4
- 19 Ibid., p. xii
- 20 Hauser, p. 187
- 21 Sypher, p. 28

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“The deepest principle
of Human Nature is the
craving to be appreciated.”

William James

1106

M. Robert Powell

THE REACTIONS TO IMPRESSIONISM

By the closing years of the nineteenth century Impressionism had, for the most part, run its course, although several of the principal artists of Impressionism (Renoir and Monet) were still actively engaged in the creation of art. Impressionism had hardly gained recognition when certain new tendencies were being developed by artists who were alive during the era of Impressionism and who, like the impressionists, each developed their artistic theories quite apart from each other and often in contradiction to each other. The principal of these tendencies which emerged from the impressionist experiment in the creative arts are most clearly seen in the works of four painters: Georges Seurat, Paul Cézanne, Vincent Van Gogh and Paul Gauguin.

The artistic method of Seurat can best be understood by examining his most ambitious and most significant canvas, A Sunday Afternoon on the Island of the Grande Jatte. It is immediately apparent that Seurat, unlike Monet and the other impressionists, is well within what can be called a classical tradition; evidence the reduction of all natural forms to silhouettes in accord with their basic geometrical equivalents. Each form is clearly delineated, quite unlike those in the canvases of Monet, for example, wherein light and color are of more significance than geometrical form. In addition, the silhouettes in La Grande Jatte give the impression of having been carefully assembled into a composition. Each form and each silhouette seems to be perfectly and very harmoniously integrated into the space around it, This is quite unlike the average impressionist canvas wherein space is a function of color; as a result impressionistic space is often non-geometrical. Seurat has

utilized a thoroughly impressionistic subject, a scene from the everyday world, yet he has imposed a harmony and a balance which the impressionists were willing to sacrifice in order to obtain atmospheric effects of light and color. One has the impression that in the world of Seurat nothing is left to chance. This can even be seen in his brush strokes, which represent, in some respects, a refinement of the impressionistic technique. Monet, for example, in Spring Trees by a Lake applied individual color strokes on the canvas; the colors are not, for the most part, blended on the palette. This was not necessary since the chromatic fusion *ON* the observer's retina would perform that function. Seurat greatly reduced in size the comma-like brush strokes of the impressionists and applied them to the canvas with an almost scientific precision so that the optical blending would produce not only the tint but the degree of vibration wanted. In La Grande Jatte these vibrating dots are, for the most part, contained within specific contours, i. e. specific geometrical forms. In so doing, Seurat succeeded in pulling together the disintegrating forms of Impressionism in that he redefined boundaries and solidified masses. Seurat, in short, imposed an order on what he must have seen as a chaotic and illogical impressionistic world.

A similar desire for order and unity can be seen in the creative productions of Cézanne, whose solution to impressionistic disintegration was so revolutionary and so new that it takes him out of the impressionist generation except in the strictest chronological sense. Cézanne clearly stated his artistic goals: "to make of impressionism something solid and durable like the art of the museums"; "to do Poussin over again after nature." By the latter Cézanne

meant that he would impose order onto nature without sacrificing any loss of nature's vibrance, its quality of life, its naturalness. In order to achieve such a goal Cézanne necessarily rejected, in part, the impressionistic aesthetic. Cézanne, unlike the impressionists, was not concerned with capturing the transient effects of light and atmosphere. In the world of Cézanne there is no time of day. His art exists instead in a kind of universal light that impregnates and reveals but which is not a light in the sense of directed rays from a single source. It is not a light exterior to the representation, but rather contained within it. It is for that reason static and, in some respects, timeless.

Just as Cézanne interpreted light in a different manner than the impressionists, so too did he interpret form differently. Whereas the impressionists emphasized light and color (in so doing, they necessarily de-emphasized form), Cézanne placed a major emphasis on form. He, in fact, conceived of geometry as the basis of all forms, i. e., all natural forms can be reduced to their geometrical equivalents, primarily cylinders, cones, cubes and spheres. Cézanne further believed that these essential geometrical forms could be distorted for purposes of structural composition on a geometrical basis. This point can not be over emphasized for it provided Cézanne with a means of avoiding exact photographic representation in art. ✓ Cézanne was not concerned with reproducing nature but rather with recreating it. He would do so by utilizing geometrical forms. This does not mean, however, that Cézanne was a studio theorist. He

-4-

insisted that a painter's first allegiance was always to his subject. A particularly good example of Cézanne's adherence to nature and at the same time his recreation of nature can be seen in The White Sugar Bowl. According to the old realistic standards of representation the cloth at the left of the composition is incorrectly represented in that the folds are outlined in dark tones that seem to have no photographic justification. Cézanne, however, actively engaged in the process of re-creating through the use of colored geometrical forms, saw the cloth as we see it represented in the canvas, i.e., as a cluster of colored geometrical planes. A similar "distortion" is seen in the piece of fruit at the top of the table at the right. It is defined by a purplish-black line which seems unjustifiable according to realistic representational standards. Yet it must be recalled that for Cézanne there are no absolutes, everything is relative. In flattening the fruit and outlining it in a purplish-black line Cézanne clearly demonstrates that it is the painter's right to ignore the literal and to represent a particular reality in any manner he deems necessary in order to express that object as he sees it. Before Cézanne would reach such a stage in his artistic development, however, he would paint in the realist manner as can be seen from an examination of The House of the Hanged Man. That painting is impressionistic (realism) primarily with respect to color, i. e., Cézanne's palette is considerably lighter now than it was in his early canvases. In addition, the impressionist's preoccupation with color strokes of varying lengths and their identification with the expression of form, probably serves as the basis of Cézanne's mature concept of color. This concept is very

directly associated with his understanding of form. The result was that Cézanne began to model objects by the use of geometrical forms and planes, each form or plane being characterized by a particular tone or color. A round apple, for example, would be transformed into a roundish object of many facet-like planes which might change from yellow to orange, from orange to red, from red to purple etc. as one stroke succeeded another. In so doing, Cézanne began to model in color, i. e., color was form. This is very clearly seen in L'Estaque et le port de Marseille in which the buildings, the water, the trees and the sky all seem to coalesce in a perspective expressed by the use of color and not by the traditional means of vanishing points. This, in part, explains why so many of Cézanne's landscapes seem so compact and so limited. In L'Estaque et le port de Marseille everything seems to be contracted towards the observer. Instead of emphasizing the recession of plane after plane into expanding distance, Cézanne draws each plane forward, compressing space, and thereby increasing the sense of order and harmony, as well as making it appear rather permanent and solid.

Seurat and Cézanne did succeed, then, in clarifying and ordering the ephemeral and chaotic world of the impressionists. They did so through an analysis of form and color. In that respect they both seem to represent what can be considered as a classical impulse in the creative arts. Their particular response to the impressionistic world was by no means the only one. There was developing, concurrently with this classical response, what can be considered as a romantic response to impressionistic art. The two artists who best illustrate the romantic response to the art

of impressionism are Vincent Van Gogh and Paul Gauguin. Both of these artists had their beginnings in impressionism. Van Gogh, in particular, was very much affected by impressionism. Like Cézanne, Van Gogh lightened his palette considerably as a result of his contact with the impressionists, particularly Pissarro. He similarly changed with regard to the type of subject matter portrayed. His early works show an almost constant attraction for the oppressed and downtrodden miners and peasants of his native Holland (The Potato Eaters, 1885; Miners, 1880). As a result of his association with Pissarro he began to see the world as the impressionists saw it. The change which occurred in his art is clearly seen when we compare for a moment the Potato Eaters with the Factories at Olichy. The former is somber, morose and pessimistic; the latter, although not entirely impressionistic, is bright and optimistic. The short, choppy strokes which fill the foreground of Factories at Olichy undoubtedly developed from the broken strokes of the impressionists.

Color, it will be recalled, served a double function in Cézanne, i. e., it was descriptive and structural. Color in Van Gogh similarly serves a double function. It is not only descriptive but also expressive. It is in this respect that Van Gogh ceases to have any similarity with the impressionists, in whose art color was used solely for descriptive purposes. (Cézanne found it necessary to alter the shape of the impressionistic world, Van Gogh found it necessary to alter its color). Such an alteration was necessary for Van Gogh in that he opened his heart and soul and released his deepest feelings through images, images which, incidentally, were intended to embrace the observer and make him a partner rather than an observer of the picture's emotional world. In that respect, Van

Gogh is clearly painting in a manner which can only be considered as expressionistic. This can probably best be illustrated by an examination of one of Van Gogh's representative canvases. Wheat Field and Cypress Trees, painted in 1889, is most definitely not a photographic representation of a particular reality. It is, rather, the expression of the artist's subjective vision of that reality. There are no impressionistic indicators of a particular time of day yet we have the impression that Wheat Field and Cypress Trees represents only one moment. No longer are we dealing with the external moments of the impressionists. The momentary quality of Van Gogh's paintings is determined, for the most part, by a particular and very subjective reaction within the artist himself. The momentary in Van Gogh is internalized. It is for that reason that it is difficult to define and characterize the moments represented by Van Gogh. We can only describe, and in so doing we necessarily impose our conception of what we think Van Gogh is representing. The result can be only conjecture. It is perhaps for that reason that we consider Van Gogh as a modern painter.

similar internalization can be observed in the paintings of Paul Gauguin, which, like most art after impressionism, are characterized by a heightened use of color, a tendency towards attenuated forms and the use of heavy boundary lines. Gauguin, like most of the post-impressionists, conceived of color as serving a double function. Color, in the paintings of Gauguin, is not only descriptive but symbolic. This is clearly seen in Jacob Wrestling with the Angel in which the red field serves as a type of unifying

element in that both the natural and supernatural are brought together because of it. They are, at the same time, clearly separated by the tree trunk. Gauguin here reverses completely the impressionist idea that the world must be met on its own terms and interpreted through its own appearance. This he would do throughout his career. The paintings done by Gauguin in Tahiti show clearly his desire to explore and to interpret symbolically the universal mysteries, evidence Ia Orana Maria in which a native woman with her son on her shoulder are haloed like the Virgin and Child. Despite the painting's obvious artificiality it nevertheless reveals Gauguin's love for the exotic and the decorative, his disgust for the mundane and the real. Like Cézanne, Gauguin refashioned the world according to his particular vision. Both artists used color in re-creating the world to their own tastes; Cézanne's use of color gave the world form and solidity, Gauguin's made it exotic and symbolic.

Seurat, Cézanne, Van Gogh, and Gauguin, then, have one thing in common: they all rejected in varying degrees the impressionists' world view in that they renounced on principle all illusion of reality. In that respect they clearly represent the initial stage of what we now know as modern art. None of their artistic innovations would have been possible within the impressionists' world. None would have been possible without it.

An excellent paper. A

“survival of the fittest”

Commonly associated with Darwin's theory of evolution, this phrase was actually coined by the English philosopher Herbert Spencer and employed in his two-volume *Principles of Biology* (1864, 1867). Darwin, who had used the term “natural selection” in expressing his theory, apparently appreciated Spencer's turn of phrase, noting that “Survival of the Fittest is more accurate, and is sometimes equally convenient.”

S. Robert Powell

1116

Copernican astronomy and the aesthetic of the Baroque

COPERNICAN ASTRONOMY AND THE AESTHETIC OF THE BAROQUE

The Baroque as a style of representation is not a clearly defined phenomenon in the creative arts. As a historical phenomenon it occurs in the historical period 1600-1750 and represents the creative efforts of a large number of painters and architects working in different countries and in different spheres of influence. As such the Baroque has been variously associated with the newly fortified Catholic faith of the Counter Reformation, the absolutist state of Louis XIV as well as the new scientific world-view which emerged in Western Europe in the seventeenth century. The apparent contradictions raised by these various associations can only be resolved by an examination in some detail of the dominant world-view of each society out of which Baroque art and architecture emerged. Such an examination is beyond the scope of this paper. For the purposes of this study we shall consider primarily the art and architecture produced in France and Italy during the final years of the sixteenth century and throughout the seventeenth century.

One of the most significant events associated with the formation of the aesthetic of the Baroque was the formulation by Copernicus of a new system of astronomy which supplanted the old Ptolemaic system. According to Copernicus the earth revolved around the sun instead of the universe moving around the earth as had been previously maintained. The earth could no longer be regarded as the center of the universe nor could man assume himself to be the aim and purpose of creation. Man was instead one of a multitude of separate and equivalent parts which comprised a whole. The anthropocentric world-view of Ptolemaic astronomy had, in short, been supplanted by Copernican

relativism. That is to say, the world was no longer considered as having a center but consisted instead of a number of homogeneous and equivalent parts, the unity of which was manifested exclusively in the universal validity of natural laws. The manifestations of this new world-view are everywhere in the art and architecture of the Baroque. The Baroque, in fact, was an attempt by men of creative capabilities to cope with a post-Ptolemaic world.

The art and architecture produced during the Renaissance represented, it can be argued, a self-contained phenomenon, all the elements of which were unified by a central organizational principle. Nothing is superfluous nor lacking and everything is assigned to a particular location therein. This is not true, however, of the art of the Baroque whose a-tectonic compositions give the impression of being more or less incomplete and disconnected. They seem to point beyond themselves and ^{to} be capable of continuation. They are not representative of a state of being but rather of a state of becoming. These characteristics of Baroque art appear at the outset to be the expression of an anti-Renaissance impulse in the creative arts. This, however, is not the case. They are, rather, the expression of a world-view in which there is no longer an absolute, that is to say, an external principle of unity imposed on the separate parts comprising the whole. For Ptolemaic astronomy this external principle of unity was based on the belief that the earth was the center of the universe and that man was the primary aim and purpose of creation. For the art and architecture of the Renaissance this external principle was based on a conscious desire for symmetry, harmony and balance, produced in part by the use of perspective.

The Copernican discoveries in the sixteenth century did not, however, preclude the representation of a unified whole in the visual arts. They, in fact, produced a new type of organizational principle which was wholly compatible with Copernican astronomy, an organizational principle which, it can be argued, represents a new kind of classicism. This new classical impulse permeated all levels of society and affected, in varying degrees, all the creative arts. This impulse in the creative arts can best be understood if we consider for a moment the compositions of Leonardo and Raphael. In the compositions of both of these artists, which clearly reflect the Ptolemaic world-view, the separate compositional elements can be enjoyed in isolation one from another. Yet at the same time they coalesce into a cohesive and symmetrical whole. Raphael's representation of Pope Leo X and his nephews is a good illustration of this point. The nephews of the pope are deliberately positioned where they are so as to further emphasize the importance of their uncle. At the same time they clearly establish a symmetry and an order. The individual elements of the composition are unified, as it were, by an exterior principle of unity.

This, however, is not the case in the compositions of Rubens, Rembrandt and Caravaggio wherein the separate compositional elements are unified by an interior principle of unity, by the unified vision of the artist in which everything isolated and particular finally perishes. In the Baroque canvas the separate details have no independent significance. In the Baroque alphabet there are no capital letters, everything is not only interrelated but equal--

such was the lesson of Copernicus.

Caravaggio's The Calling of St. Matthew clearly represents the Baroque world-view, which, as we have stated, is based not on an external principle of unity but rather on one which is internal and organic. Janson describes The Calling of St. Matthew as follows:

Matthew, the tax-gatherer, sits with some armed men, evidently his agents, in what appears to be a common Roman tavern; he points questioningly at himself as two figures approach from the right. The arrivals are poor people, their bare feet and simple garments contrasting strongly with the colorful costumes of Matthew and his companions. Why do we sense a religious quality in this scene? Why do we not mistake it for an everyday event? What identifies one of the figures as Christ? Surely it is not the Saviour's halo, an inconspicuous gold band that we might well overlook. Our eyes fasten instead upon His commanding gesture, borrowed from Michelangelo's Creation of Adam, which bridges the gap between the two groups. Most decisive, however, is the strong beam of sunlight above Christ that illuminates His face and hand in the gloomy interior, thus carrying His call across to Matthew. Without this light, so natural yet so charged with symbolic meaning, the picture would lose its magic, its power to make us aware of the Divine presence. Caravaggio here gives moving, direct form to an attitude shared by certain great saints of the Counter Reformation: that the mysteries of faith are revealed not by intellectual speculation but spontaneously, through an inward experience open to all men. His paintings have a "lay Christianity," untouched by theological dogma.

Unnecessary. I would have much preferred in your words the Baroque conception of art!

Notwithstanding the occasionally precious vocabulary of Janson, the preceding passage clearly illustrates the Baroque conception of art, an art in which the individual elements are interrelated and equal and at the same united into a whole. It is an altogether palatable whole achieved without Renaissance symmetry and order. Caravaggio, in short, achieves unity through an emotional use of light and not through an intellectual and geometrical balancing of individual members. The art of the Baroque, unlike that of the Renaissance, does not appeal to the intellect, but rather to the

1051

HEIDEGGER AND FRENCH ROMANTICISM

1. HEIDEGGER AND THE ROMANTIC "MALADIE DU SIECLE"

2. HEIDEGGER AND THE ROMANTIC DILEMMA

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Fall Semester: 1967
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F545

A-
Final grade: A-

HEIDEGGER AND THE ROMANTIC DILEMMA

In Part I of this study of French romantic literature based on the principles established by Martin Heidegger in 1930 in Being and Time it was demonstrated that the essential cause of the romantic maladie du siècle was the imposition of a distorted temporal existential structure on a whole generation by a post-revolutionary and post-Napoleonic world. In that study man was treated primarily as a being with certain relationships to the world, that is, as a being-in-the-world (In-der-Welt-Sein). Man is, however, at the same time, a social being, a being-with-others (Mitsein). The fact that man is both a being-in-the-world and a being-with-others results, according to Heidegger, in man's essential dilemma. That is, man as a being-with-others must assume certain relationships with others. He must, according to Heidegger, exist for the sake of the others and take care of them (Fursorge). Man, at the same time, must exist for himself (Sorge) since he is an end in himself. Man's essential dilemma is then the reconciliation of Sorge with Fursorge, that is, man must exist for others and at the same time realize his authentic self. Man's essential conflict is stated by Heidegger in the following manner: What is man's relation with others on the authentic level of existence? Hans Jaeger states in this connection:

Since man's deepest concern is to realize his authentic self, Fursorge on the authentic level of existence consists not in relieving the other of his Sorge but in helping him to become transparent to himself in his Sorge, to become

free for it. Man becomes conscious of his personal true self only through the other. The I discloses himself only by means of the You.¹

For the romantics the notion of Fursorge was founded primarily on others who were in most instances similar to themselves. That is, the "others" for the romantics were primarily only those who, like themselves, suffered from the maladie du siècle. From within the distorted temporal structure which represented the romantic world, the romantics selected only one being as the object of Fursorge. There resulted, then not a being in relationship with the many but a being in relationship with one person, that is, the romantic Mitsein and Fursorge were in most instances founded on a "univers à deux". In this limited world both beings attempted to realize their authentic self and at the same time help the other to become transparent to himself in his Sorge. Georges Poulet expresses this notion in the following manner:

In so merging himself in love with a being similar but nonetheless different, man can project and find reflected himself from without the total image of his being. He possesses himself in others.²

Such is the essential situation to be confronted by Octave and Brigitte in La Confession d'un enfant du siècle. On the authentic level of existence both would realize their authentic possibilities

¹ Hans Jaeger, "Heidegger's Existential Philosophy and Modern German Literature", PMLA, 1952, p. 660.

² Georges Poulet, Studies in Human Time, Baltimore: Johns Hopkins Univ. Press, 1956, p. 27.

and thereby become transparent to themselves through the other. Before a judgement of their authenticity or in-authenticity can be made, however, it must first be determined who and what man is when he is not his authentic self. Jaeger describes this state as follows:

This happens when I am absorbed in taking care of everyday routine and when I am concerned to distinguish myself as little as possible from everyone else, when even in my thinking and in my decisions I follow the general trend of what "one" thinks and what "one" does. Then I am absorbed in the general public (das Man). I am anonymous. ³

Man, according to Heidegger, may remain absorbed by das Man all his life. This state is referred to as verfallen which, it will be recalled, is directly associated with man's essential existential structure, Sorge, which is composed of man's factuality (Faktizitat), his possibility-for-being (Existenz), and his absorption in his present duties (Verfallensein). Das Man * for Octave was represented by one person, his mistress, in both parts 1 and 4 of the novel. In both situations Octave attempts to avoid absorption in das Man, that is, he attempts to avoid the state referred to by Heidegger as verfallen, which is essentially *you take a too narrow view of verfallensein which is essentially a vision of the "bourgeois"* a romanticism in that it represents a distorted temporal structure. In part 1 of the novel he avoids the state of verfallen by rejecting the "univers à deux" in which he and his mistress live. A total rejection, however, of das Man can not be achieved

³ Jaeger, p. 660. * Your exposition is somewhat confused in that you separate the question of Einsorge (for the Other) from that of absorption in das Man (who represents the same Other in this case)

by man. Jaeger states:

Even when he retrieves himself from absorption in das Man at times, man is never entirely separated from das Man.⁴

Octave's inability to separate himself from das Man is stated by Musset in the following manner:

Quoique je ne fusse plus un débauché, il m'arriva tout à coup que mon corps se souvint de l'avoir été.⁵

Les souffrances que j'avais endurées, le souvenir des perfidies dont j'avais été le témoin, l'affreuse guérison que je m'étais imposée, les discours de mes amis, le monde corrompu que j'avais traversé, les tristes vérités que j'y avais vues, celles que, sans les connaître, j'avais comprises et devinées par une funeste intelligence, la débauche enfin, le mépris de l'amour, l'abus de tout, voilà ce que j'avais dans le cœur sans m'en douter encore; et, au moment où je croyais renaître à l'espérance et à la vie, toutes ces furies engourdies me prenaient à la gorge et me criaient qu'elles étaient là.⁶

The preceding passages from La Confession d'un enfant du siècle both illustrate Octave's inauthenticity as can be seen from Heidegger's definition of authenticity: Jaeger states:

The authentic state of existence is an existential modification of the inauthentic state which is an essential existential structure.⁷

this definition doesn't really clarify the situation

That is, man can never entirely separate himself from absorption in das Man. He therefore achieves an authentic state of existence by recognizing the fact that he can never entirely separate himself from absorption in das Man. Man thereby achieves an authentic state of existence in that he has modified his essentially

the question is: in what direction - this

should at least be brought up here

4 Ibid., p. 660.

5-6 Alfred de Musset, La Confession d'un enfant du siècle Paris: Editions Garnier Frères, 1960, pl95, p. 182.

7 Jaeger, p. 660.

inauthentic structure.

Octave, in his rejection of his first mistress, attempts to attain a state of authenticity by avoiding the state of verfallen^{sein}, that is, (he attempts to negate his state of verfallen) by leading a life of debauchery. Yet he never attains a state of authenticity in that he never recognizes that man's essential ^{this poses an interesting problem in that consciousness of one's inauthenticity is hardly sufficient to create authenticity} existential state is inauthenticity (man can never separate himself entirely from his absorption in das Man). In other words, throughout his relationship with Brigitte, Octave fails to become transparent to himself through Brigitte. Brigitte, on the other hand, comes to the realization that she cannot entirely separate herself from das Man. This realization is recognized and integrated into her world-view. She states:

Faut-il donc le dire? faut-il donc que vous le sachiez, que depuis six mois je ne me suis pas couchée un soir sans me répéter que tout était inutile et que vous ne guéririez jamais; que je ne me suis pas levée un matin sans me dire qu'il fallait essayer encore.

^{how does this indicate admission of her inauthenticity?} Ou l'amour est un bien, ou c'est un mal; si c'est un bien, il faut croire en lui; si c'est un mal, il faut s'en guérir.⁹ ^{In effect these statements suggest the opposite since they pose the alternative of a "cure".}

Her recognition and integration of her inauthenticity are indicative then of her authenticity in that she has modified her essentially inauthentic state. ^{And I think you are going too fast. You fail to distinguish between Das Man as "one" and the individual Man.}

The possibility of such a recognition and integration is revealed to man, according to Heidegger, through Angst (dread). ^{Octave}

8 Musset, La Confession d'un enfant du siècle, p. 289. ^{What E. seems to me to realize is the}

9. Ibid., p. 290.

impossibility of the "mouvement à l'envers" as a form of authentic Finis that avoids Verfallen (it avoids contact with das Man)

and der Ruf der Sorge (the call of Care). Jaeger remarks in this connection:

You quote Jaeger too much - you might have found a quote in Sein und Zeit here. Usually the possibility of authentic existence is made evident to man by the voice of conscience. Conscience, the call of Care, calls man back from his absorption in the Man, his living from moment to moment, by referring him back to his true foundation and by calling him forward to the realization of his authentic possibility, which is the true moment of fulfillment. When man understands the call of Care he submits to his authentic possibility of Existenz. He has chosen himself.

Octave's conscience (the call of Care) revealed to him when he chose a life of debauchery that there was a possibility for authentic existence. He was called back from his absorption

This is somewhat confused - you imply that the debauchery is an authentic Existenz when it seems lower than it is. That is, in rejecting his first mistress in das Man and submitted to his authentic possibility in that he chose himself. That is, in rejecting his first mistress (verfallen), he is referred back to his true foundation (Faktizitat) and called forward to the realization of his authentic possibility (Existenz). In so doing he temporarily escapes a distorted temporal structure which, as was demonstrated in part 1 of this study, is a romanticism. His rejection of his first mistress is stated in the following passage in which he exposes to his friend Desgenais the girl with whom he slept after he learned that he had been deceived by his first mistress:

Tout à coup j'aperçus une ombre derrière le rideau de la porte vitrée; c'était la créature qui attendait dans le cabinet. Je l'avais oubliée. "Ecoutez! m'écriai-je en me levant dans un transport; j'ai aimé, j'ai aimé comme un fou, comme un sot. J'ai mérité tout le ridicule que vous voudrez. Mais par le ciel, il faut que je vous montre quelque chose qui vous prouvera que je ne suis pas encore si sot que vous croyez." En disant cela, je

peut de
se séparer
des autres

frappai du pied la porte vitrée qui céda, et je leur montrai cette fille qui s'était blottie dans un coin. "Entrez donc là dedans, dis-je à Desgenais; vous qui me trouvez fou d'aimer une femme et qui n'aimez les filles, ne voyez-vous pas votre suprême sagesse qui traîne par là sur ce fauteuil? Demandez-lui si ma nuit tout entière s'est passée sous les fenêtres de ***; elle vous en dira quelque chose. Mais ce n'est pas tout, ajoutai-je, ce n'est pas tout ce que j'ai à vous dire. Vous avez ce soir un souper, demain une partie de campagne; j'y vais, et croyez-moi, car je ne vous quitte pas d'ici là. Nous ne nous séparerons pas, nous allons passer la journée ensemble; vous aurez des fleurets, des cartes, des dés, du punch, ce que vous voudrez, mais vous ne vous en irez pas. Etes-vous à moi? moi à vous; tope! J'ai voulu faire de mon coeur le mausolée de mon amour; mais je jetterai mon amour dans une autre tombe! 11

Octave, in choosing himself, ^{this is implied since you imply that H wrote about} according to Heidegger, recognized ^{Octave} his guilt. Jaeger explains: this recognition as follows:

Conscience as the call of Care involves man's deep concern about his guilt. His basic guilt is to be himself the cause of not realizing his authentic possibility or, in the most general terms, to be the basic ground of a not which determines his existence, that is, to be the basic ground of a negativity. 12

Octave, it would follow, came to the realization that he was guilty. Had he remained involved emotionally with his first mistress he would not have realized, (according to Heidegger,) his authentic possibility (Existenz). That is, he would have remained in a state of complete verfallen which is essentially a negativism. Yet man can never completely escape negativity. Jaeger states: this not, this negativity, is unavoidable since it is part of man's very nature which is geworfener Entwurf. Both sides of man's essential being contain a negative acceptance of his Verfallenheit ^{an attempt to lose himself in the crowd (das Man)}

11 Musset, La Confession d'un enfant du siècle, pp 84-85.

12 Jaeger, p. 661.

element. Inasmuch as he is thrown into the world (geworfen), man has no control over the basic ground of his existence and can never fully realize his most authentic possibilities. Inasmuch as he is a projection of his own self (Entwurf), he projects himself into some possibilities by rejecting others; he can not choose to realize all his possibilities. Hence Sorge, the very nature of man, having the structure geworfener Entwurf reveals itself as being the basic ground of a negativity. 13

Octave, then, in rejecting his first mistress and adopting a life of debauchery, heard the call of Care in that he projected himself voluntarily into one possibility by rejecting another.

this isn't at all evident

That is, he assumed his authentic self and became guilty in an authentic way. Once man has heard the call of Care and chosen himself, death, according to Heidegger, is seen in the following manner:

this transition is awkward

Death then appears as the most authentic, unrelated, certain, but as such indefinite, unsurpassable possibility. This means fundamentally that when we are really and truthfully resolved to be true to ourselves, this resolve is for our whole life until death. Such an existence is referred to by Heidegger as Sein zum Tode. The freedom to choose our authentic self is extended until death. It implies the readiness to face death despite the dread of death and to project oneself in the choice of one's authentic self toward death. 14

Before a discussion of Heidegger's concept of death as it relates to La Confession d'un enfant du siècle is undertaken, it is necessary to consider the overall structure of the novel. 15

13 Ibid., p. 661.

14 Ibid., p. 663.

15 The page references given in the following outline refer to the Garnier edition published in 1960.

You might have begun your paper with such a general discussion

La Confession d'un enfant du siècle is composed of five principal parts:

- 1) (pp. 1-74) An analysis of the romantic "maladie du siècle; Octave and his first mistress; Octave's renunciation of his first mistress and his resolve to live a life of debauchery.
- 2) (pp. 75-124) Octave's life of debauchery
- 3) (pp. 125-174) Death of Octave's father; Octave falls in love with Brigitte.
- 4) (175-230) Brigitte, Octave and their love.
- 5) (231-320) The disintegration of the love between Octave and Brigitte.

Throughout much of part one of the novel Octave is represented as being totally absorbed (verfallen) in his love for his mistress.

Such an absorption, it will be recalled, represents a distorted ^{you really have to show how the 'univers' & how 'deus' represent} Verfallen in more detail. I think your problem is precisely that this existential structure. That is, the individual components of Care ^{univers is rather an authentic solution than Verfallen itself} (Faktizität, Verfallensein, Existenz) do not form a simultaneous

unit. Such a distorted temporal structure, as has been demonstrated, represents a romanticism. It is a romanticism which Octave, through his emotional ambivalence, can be seen to question. The following passages taken from part one of the novel represent, according to Heidegger's principle of conscience (der Ruf der Sorge), man in the process of becoming transparent to himself:

Je ne voulais jamais la revoir; mais, au bout d'un quart d'heure, j'y retournai. Je ne sais quelle force désespérée m'y poussait; j'avais comme une sourde envie de la posséder encore une fois, de boire sur son corps magnifique toutes ces larmes amères, et de nous tuer après tous les deux. Enfin, je l'abhorrais et je l'idol-

étais; je sentais que son amour était ma perte, mais que vivre sans elle était impossible. ¹⁶

Devant Dieu, devant Dieu, répétais-je, je ne vous reprendrai pas pour maîtresse, car je vous hais autant que je vous aime. Devant Dieu, si vous voulez de moi, je vous tue demain matin. ¹⁷

Tel était mon esprit; j'avais beaucoup lu; en outre, j'avais appris à peindre. Je savais par coeur une grande quantité de choses, mais rien par ordre, de façon que j'avais la tête à la fois vide et gonflée, comme une éponge. Je devenais amoureux de tous les poètes l'un après l'autre; mais, étant d'une nature très impressionnable, le dernier venu avait toujours le don de me dégoûter du reste. ¹⁸

Such antithetical statements as the preceding are a commonplace in romantic literature. They, however, assume a certain significance in La Confession d'un enfant du siècle in that Octave subsequently makes a choice and renounces his mistress to lead ^{at the end of the} ~~novel~~ ^{novel} ~~O's "authentic" choice is also a transcendence of debauchery~~ ^{you seem to miss the point of the ending} a life of debauchery. In so doing, according to Heidegger, he has heard the call of Care and chosen himself. He has assumed his essential guilt and thereby attained a state of authenticity. In rejecting his mistress he rejects a distorted temporal structure (verfallen) and is called back from his absorption in das Man to his factuality and his authentic possibility. Part II of the novel is taken up entirely by Octave's life of debauchery. One is [?] thereby ^{led} to conclude that he has become transparent to himself and as such attained a state of authenticity. His

¹⁶Musset, La Confession d'un enfant du siècle, p. 28

¹⁷ Ibid., p. 31.

¹⁸ Ibid., p. 35.

-11-

authenticity, however, is put in question at the end of part III of the novel when he meets and falls in love with Brigitte. Throughout his association with Brigitte, Octave, having experienced the life of debauchery after his first deception in love, vacillates between authenticity and inauthenticity. That is, he vacillates between a distorted temporal structure and an integrated simultaneous existential structure. He states:

this is a little farfetched since you don't demonstrate its relevance
indeed - you don't say which aspects of O's behavior are authentic

J'arrivais chez Brigitte transporté de joie, jurant d'oublier dans ses bras, mes douleurs et ma vie passé. 19

His inability to erase from his mind his first love is even recognized by Brigitte:

Cette femme qui t'a trompée, il faut que tu l'aies bien aimée, plus que moi, puisque je ne puis effacer son image. 20

The preceding passages demonstrate clearly that Octave has not, contrary to the opinion one has in reading of his life of debauchery, become transparent to himself. Brigitte, on the other hand, shows herself to have been capable of integrating her absorption in das Man, her factuality, and her possibility for being into a simultaneous unit. She states:

le - her part you should explicate categories
asked if merely stating them along with ref.

Vous n'êtes pas le premier homme que j'ai aimé; vous voyez Octave, je sais aussi ce que c'est que le souvenir du passé. 21

19 Ibid., p. 197.

20 Ibid., p. 209.

21 Ibid., p. 210.

Her authenticity is further demonstrated in the following passage in which she refers to Octave as "un enfant malade":

authentic?

O'est la vérité, mon ami, je ne suis pas votre maîtresse tous les jours; il y en a beaucoup où je suis, où je veux être votre mère. Oui, lorsque vous me faites souffrir, je ne vois plus en vous mon amant; vous n'êtes plus qu'un enfant malade, défiant ou mutin, que je veux soigner ou guérir, pour retrouver celui que j'aime et que je veux toujours aimer. 22

Octave, unlike Brigitte, has in short failed to become transparent to himself through the other. Occasionally, however, he resolves for a moment his dilemma and gives the appearance of having truly chosen his authentic self, as in the following passage:

un effet de this is a forgetting of his Faktizität since his memories are a part of his own life - "l'oubli" isn't an authentic choice

Devant cet horizon, devant cet horizon immense, tu es à moi; nous allons partir. Meure ma jeunesse, meurent les souvenirs, meurent les soucis et les regrets! O ma bonne et brave maîtresse, tu as fait un homme d'un enfant. 23

Yet throughout much of parts four and five of the novel he vacillates between an authentic (state of existence) and an inauthentic state of existence, as can be seen in the following

passage:

where is the authentic - in this 4 where O remains wholly passive? I think you should look at the novel more deeply - the 3 questions proposed at my moment of the novel are

Ce qui se passait dans ma tête était pourtant peut-être aussi subtil que le plus fin sophisme; c'était une sorte de dialogue entre l'esprit et la conscience. Si je perdais Brigitte? disait l'esprit--Elle part avec toi, disait la conscience--Si elle me tromperait? Comment te tromperait-elle, elle qui avait fait son testament, où elle recommandait de prier pour toi? 24

His vacillation is finally resolved in the following statement

authentic - but they lead to the authentic solution at the end

22 Ibid., p. 212.

23. Ibid., p. 235.

24 Ibid., p. 265.

1064

which appears near the end of the novel:

Je suis un fou, un insensé, un enfant qui s'est cru un homme. 25

It's not clear what O intends to do about this situation thus one can't judge the statement as such
In making the preceding statement Octave gives final proof of

his inability to become transparent to himself. He, in short, *you must agree this isn't just a fake it - do you mean in his love for B and?*
rejects an existential structure in which the past, present

How does he use this statement to return to a distorted temporal structure?
and future form a simultaneous unit and returns to a distorted temporal structure in which he can find no solace. Evidence of

his return is given in the closing paragraph of the novel:

here you imply that O was chosen authentically at the end
Elle frappa sur son coeur avec force; ils pressèrent le pas et disparurent dans la foule. Une heure après une chaise de poste passa sur une petite colline, derrière la barrière de Fontainebleau. Le jeune homme (Octave) y était seul; il regarda une dernière fois sa ville natale dans l'éloignement et remercia Dieu d'avoir permis que, de trois êtres qui avaient souffert par sa faute, il ne restât qu'un malheureux. 26

Octave, then, throughout much of La Confession d'un enfant du siècle, is represented in the process of resolving man's essential dilemma: a dilemma which he shows himself incapable of resolving in that he cannot choose himself permanently, as is evidenced by his continual vacillation between authenticity and inauthenticity. *is this in accord with the structure of the novel?*
In the end he chooses inauthenticity. Given the

because
fact that he had the possibility of choosing his authentic self until death it was possible that he remain in the state of authenticity which he created for himself when he rejected the distorted temporal structure of his first love. Yet he shows

25 Ibid., p. 315.

26 Ibid., p. 320.

himself incapable of projecting himself in the choice of his authentic self toward death. *I really don't see how you can say that O has chosen inauthentically at the end - at the very least his choice is open-ended since he has left himself alone**

Having thus considered the essential material of la Confession d'un enfant du siècle in view of the principles established by Martin Heidegger in Being and Time, it is possible to regard the five principal parts of the novel in the following manner:

1. an analysis of the romantic "maladie du siècle"
2. Octave's rejection of Romanticism *It's hard to call debauchery an authentic rejection*
3. The test of his rejection *authentic rejection*
4. Octave's vacillation between Romanticism and a non-romanticism
5. Octave's return to Romanticism

The preceding designations are given greater credence by the fact that Musset clearly recognized his romanticism. He states in the first chapter of the novel:

This seems to imply the escape from romanticism from self-consciousness

Pour écrire l'histoire de sa vie, il faut d'abord avoir vécu; aussi n'est-ce pas la mienne que j'écris. Ayant été atteint, jeune encore, d'une maladie morale abominable, je raconte ce qui m'est arrivé pendant trois ans. Si j'étais seul malade, je n'en dirais rien; mais, comme il y en a beaucoup d'autres que moi qui souffrent du même mal, j'écris pour ceux-là, sans trop savoir s'ils y feront attention; car, dans le cas où personne n'y prendrait garde, j'aurai encore retiré ce fruit de mes paroles, de m'être mieux guéri moi-même, et, comme le renard pris au piège, j'aurai rongé mon pied captif.²⁷

It is of significance in considering la Confession d'un enfant du siècle as a possible road out of Romanticism that Musset utilizes in the introductory chapter of the novel verbs in past

²⁷ Ibid., p. 1.

* From a formal pt of view his device is also "to write the novel" which is certainly a recognition of his past inauthenticity + therefore at least a partial transcendence. How does the inauthenticity of his choice fit in with the calm "cathartized" tone of the conclusion? doesn't the reader feel that O has made authentic life possible in romanticism?

tenses when referring to the "maladie morale abominable" from which he suffered. That "maladie" is unquestionably romanticism. In a particularly relevant passage he states that in the event no one should pay attention to what he has to say that his effort will not be in vain for "j'aurai encore retiré ce fruit de mes paroles, de m'être mieux guéri moi-même.". In that respect Musset shows himself to be in much the same situation as the young Flaubert. Just as Octave in La Confession d'un enfant du siècle vascillated continually between two poles (Octave is for all practical purposes Musset) so too did Flaubert wrestle with the spirit of Romanticism. Flaubert's ^{it isn't clear which ones} early works represent a continual wavering between his romantic inclinations on the one ^{actually one finds little "self-discipline" in his early works unless you mean H.B.} hand and his self-discipline on the other. His whole notion of "l'art pour l'art" was in many respects an attempt on his part of overcome his romantic impetuosity. His style in effect became ^{words using without explanations} a dialectical force which provided consolation and protection from his romantic inclinations.

Musset shows himself to be in much the same situation that Flaubert was in when he recognized his romanticism and sought to dispe~~ase~~ with it. Yet Musset had neither the (capability) nor the genius of Flaubert to implement his rejection of Romanticism in a literary style. Whereas Flaubert sought refuge from himself in art, Musset had no where to go.²⁸ He was much in the

²⁸ Although no specific stylistic proof can be found to show that Musset implemented his rejection of Romanticism, it can be hypothesized that through the character of Desgenais, Musset has made a step toward what would become the 3rd person narrator of Realism, that is, "la conscience universelle". See pages 40-51, 79, 176-80, 198. - Of course the 3rd person is to be found in Stendhal & Balzac as well as Flaubert, & Realism in this sense not being incompatible with Romanticism

situation of the man whose house had been destroyed, an analogy utilized by Musset to characterize the plight of that generation born during the Revolution and the Napoleonic campaigns:

Voilà un homme dont la maison tombe en ruine; il l'a démolie pour en bâtir une autre. Les décombres gisent sur son champ, et il attend des pierres nouvelles pour son édifice nouveau. Au moment où le voilà prêt à tailler ses moellons et à faire son ciment, la pioche en main, les bras retroussés, on vient lui dire que les pierres manquent, et lui conseiller de reblanchir les vieilles pour en tirer parti. Que voulez-vous qu'il fasse, lui qui ne veut point de ruines pour faire un nid à sa couvée? La carrière est pourtant profonde, les instruments trop faibles pour en tirer les pierres. "attendez, lui dit-on, on les tirera peu à peu, espérez, travaillez, avancez, reculez" Que ne lui dit-on pas? Et pendant ce temps, cet homme, n'ayant plus sa vieille maison et pas encore sa nouvelle maison, ne sait comment se défendre de la pluie, ni comment préparer son repas du soir, ni où travailler, ni où reposer, ni où vivre, ni où mourir, et ses enfants sont nouveau-nés.²⁹

in its context his
describes rather
plight of the Romantic than of he who has transcended Romanticism

The house demolished by Musset, to use the terms of the analogy,

is, it can be argued, Romanticism. Unlike Flaubert, Musset had
I guess it isn't clear what you mean by these "pierres"
not "les pierres" with which to implement his renunciation.

Nevertheless, he wrote La Confession d'un enfant du siècle

and shows himself to have surpassed, in theory if not practice,

you should
realize
that M.
says this
himself
his Romanticism. For in writing Musset is much like the captured

fox he discusses in the first chapter of the novel who, when

caught in a trap, chewed off its leg and thereby gained freedom.

It is of significance that Musset utilized a similar analogy in an alternate version of the first chapter of the novel. He

29 Musset, La Confession d'un enfant du siècle, p. 20.

-17-

states:

Mais de même qu'un blessé atteint de la gangrène s'en va dans un amphithéâtre, se faire couper un membre pourri, et le professeur qui l'ampute, couvrant d'un linge blanc, le membre séparé du corps, le fait circuler des mains en mains par tout l'amphithéâtre pour que les élèves l'examinent; de même, lorsqu'un certain temps de l'existence de l'homme et pour ainsi dire, un des membres de sa vie, a été blessé et gangrené par une maladie morale, il peut couper cette portion de lui-même, la retrancher du reste de sa vie et la faire circuler sur la place publique afin que les gens du même âge palpent et jugent la maladie. ³⁰

Both the analogy of the captured fox who chews off his trapped leg and the analogy of the wounded man who has his gangrene-infected leg amputated are analogous to Musset's theoretical rejection of Romanticism.³¹

30 Ibid., p. 321.

31 The following literary historians have noted, primarily with respect to Musset's theatre and poetry, instances in which Musset expresses what can only be considered as a negative point of view with respect to Romanticism.

1. Kathleen Butler. A History of French Literature Vol. VII, p. 95: "Musset's Premières poésies (1835) scandalized conservative critics by the free use of enjambement and their display of Byronic cynicism, and were not altogether to the liking of the older Romantics who deplored the poverty of his rimes and who could not fail to perceive that in Ballade à la lune and in several passages of Mardoche their youngest critic was poking fun at them."

this is a very
unideological vision
of the "rejection" of
Romanticism - what
is important is that
M. beats R. even as an
already-formed tradition

"Musset similarly poked fun at the romantics in Namouna, Simone, Réponse à M. Nodier, Lettres de Depuis à Cotonet."

2. Gustave Lanson. Histoire de la littérature française, 1951, p. 962: "Musset ne se gêna pas pour se moquer des romantiques, du pittoresque plaqué, des désespoirs byroniens, des pleurnicheries lamartiniennes."

The principles of Martin Heidegger are then useful in the study of French Romantic literature in that they underline and put in relief certain tendencies which are prevalent in La Confession d'un enfant du siècle of Alfred de Musset, tendencies which when implemented stylistically in a work of art would be known as French Realism.

I have made clear my disagreements with certain elements of your analysis but the Heideggerian categories are still of undoubted value. You might have concentrated more specifically on the question of time, which you continually mention without ever explicating any pertinent passage.

I don't see why your general conclusions couldn't be consistent with ~~some~~ the characterization of O's final choice as an authentic one. Indeed, on various points it seems you are ~~not~~ too anxious to apply H's categories rather than to grasp the spirit of the novel. The question of debauch/love is not a simple dichotomy as you imply - the modern *idéal* isn't *das Man* but an attempt (Romantic ~~not~~ transcendent) to detach oneself from *das Man*, even if this means refusing to ~~take~~ accept the necessity of this attachment. The problem of Romanticism in itself transcends Existentialist categories (this is a tentative opinion) since it contains in itself the possibility of an authentic relationship to *das Man*, i.e. to the society, something which Heidegger essentially refuses (along with Flaubert, incidentally).

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1071

“There is a fountain of youth: it is your mind, your talents, the creativity you bring to your life and the lives of people you love. When you learn to tap this source, you will truly have defeated age.”

Sophia Loren

1072

A-

STRUCTURAL AND STYLISTIC MANIFESTATIONS OF THE
ROCOOCO AESTHETIC IN THE COMIC THEATER OF THE EIGHTEENTH CENTURY

S. Robert Powell

May 12, 1968

TABLE OF CONTENTS

INTRODUCTION.	Page 1
TOWARDS A DEFINITION OF THE ROCOCO IN ART AND ARCH- ITECTURE.	6
LITERARY REPRESENTATIONS OF THE AESTHETIC AND STYL- ISTIC PRINCIPLES OF THE ROCOCO.	16
CONCLUSION.	29
FOOT NOTES.	30
WORKS CONSULTED	31

INTRODUCTION

The literature and art of an age are, by virtue of the similar political, social and religious factors that caused their creation, often closely related. In artistic movements such as Classicism or Romanticism, the interrelationships of the creative arts are clearly seen; but they are perhaps more difficult to perceive in artistic movements that have neither the duration nor universal nature of Romanticism or Classicism. Such were the literary and artistic movements in France during the final decade of the seventeenth century and during the Regency of Philippe d'Orléans. During those periods, particularly the latter, every aspect of society began to undergo, in varying degrees, a radical change. It was a change which would reach its political climax in the French Revolution and its artistic apotheosis in the subjective rebellions of the romantics. The initial stages of these political and artistic rebellions are, however, prepared for during the final decade of the seventeenth century. Hauser remarks concerning that period:

The endless wars of Louis XIV threw the finances of the country into confusion; the public exchequer became empty and the population impoverished, since it was impossible to create taxpayers by whippings and imprisonment and economic supremacy by wars and conquests. Even during the lifetime of the roi soleil critical remarks about the consequences of monarchy are heard. Fénelon is already quite candid in this respect, but Bayle, Malebranche and Fontenelle go so far that it has been rightly maintained that the "crisis of the European spirit", the history of which fills the eighteenth century, was in full swing from 1680 onwards. ¹

Why did
you change
lines on
the quote?

Similarly, during that period a certain disintegration can be noted in the affairs of the court at Versailles which were, for the most part, stifled by the over-pious and solemn Mme de Maintenon. As a result of her stifling presence the aristocracy, conditioned by nearly a century of diversion at the court, sought amusement in the somewhat freer atmosphere of Paris. It is not surprising then that Philippe d'Orléans, upon the death of Louis XIV, should begin his reign by immediately transferring the royal residence from Versailles to the city of Paris. In so doing, the regent virtually dissolved the court, as Hauser has suggested, and introduced a new style in the way of life of the upper classes. In short, the life of the court had been supplanted by that of the city.

This reorientation of society produced a subsequent artistic and literary reorientation that can clearly be seen in the artistic and literary artifacts of the period. The last years of the reign of Louis XIV and the Regency of Philippe d'Orléans, which produced the art of Chardin, Greuze, Dancourt, and Boucher, is, at the same time, the society out of which would develop the art of Regnard, Lesage, Watteau and Fragonard. These artists and writers, in spite of the very distinct differences among their creations, all illustrate, in their works, in varying degrees, a similar characteristic--a tendency towards a greater realism.

This evolution towards realism in the eighteenth century, partially the result of a loss of faith in absolute authority,

was equally the result of the somewhat crass hedonism of the Regency, a society that came to the realization that imitation was more valid than perception in the creation of art and literature. It was a generation inundated with a desire for liberation from the restraining influences of absolute monarchy, a generation that would, in a historical perspective, be seen as the beginning of the end of the notion of absolute authority. Yet before such a societal evolution would take place, art and literature would experience a series of evolutions that have been labeled by literary and art historians as follows: the theater of the Enlightenment, Molière's successors in the eighteenth century, post-Racinian tragedy, the novel of the Enlightenment, the Rococo in art and architecture, and the genre pittoresque in art. This traditional and fragmentary approach to the creative arts obscures, and, in many cases, denies, the presence of similarities in style and technique among writers of a particular age. Such is the case with the comic theater of France in the eighteenth century as exemplified in the works of Dancourt, Regnard, Lesage, Destouches, Marivaux, Gresset, Palissot and Diderot, and the rococo in art and architecture and its attendant genre pittoresque as exemplified in the works of Watteau, Lancret, Pineau, Lepautre, Oppenrod, Meissonnier, de la Joue and Boucher.

Both of these literary and artistic phenomena (the comic theater of the 18th century and the rococo in art and architecture) flourished in France during the eighteenth century, both symbolize a desire for freedom from constraint, and both were created, to a

*Isn't comedy
always been a free genre &
therefore lacking freedom from
constraint of popular - Comic
Theory.*

certain extent, by a group of men who knew each other and who, in their private lives, freely exchanged aesthetic and stylistic ideas. Yet these two movements in the creative arts are traditionally considered to be separate and unrelated phenomena. It is the contention of this ESSAY that they are not unrelated movements in the creative arts.

In an attempt to demonstrate ~~that~~ they are, in fact, constructed with a similar technique, the principles of art history are useful in that they provide a means of better understanding the structural technique used to create the literary artifact. Such an approach is underlined by Helmut Hatzfeld as imperative in those cases where literary texts may contain structural elements that would perhaps remain obscure without the elucidation of the arts of design. To approach a literary text by using the principles of art is perhaps more useful when dealing with periods of history characterized by a tendency towards realism, for it is in the plastic arts, as Hourticq explains, that this tendency, i. e. realism, is always first expressed:

Ce sont les oeuvres de la plastique qui forment le goût, fixent le jugement esthétique, qui plus que la nature établissent une norme pour nos jugements de vérité et de beauté. Cette correspondance du style d'une école et du goût d'une génération trouve sa confirmation dans les témoignages littéraires. Deux catégories de monuments nous renseignent sur les variations de l'esthétique collective--les oeuvres des artistes et celles des écrivains. Il apparaît alors, avec évidence, que dans les époques d'invention pittoresque ou plastique, c'est des ateliers que partent les initiatives et non des jeux philosophiques; les formes naissent du métier et non de la pensée. Créer, c'est réaliser une idée, mais c'est la main qui la cherche et quand l'esprit la reconnaît, c'est

après qu'une main l'a découverte. Les littératures réalistes et descriptives ne peuvent fleurir que sur un public formé à l'observation des images de la nature ou de l'art par les arts figurés--alors, le lecteur retrouve dans les mots ses réminiscences visuelles. ²

A certain chronological discrepancy is therefore often noted among the creative arts in periods of realism. Hauser underlines this point as follows: "The most productive period of a realistic form of art is often completely past when the ramifications of the painterly stylistics begin to emerge in literature." ³ Such is the case with the Rococo in literature in the eighteenth century.

A precise understanding of the aesthetic and stylistic principles of the art and architecture of the Rococo and its attendant genre pittoresque, principles with which the dramatists of the eighteenth century were familiar through their associations with the artists and architects of the age, and which, in all probability were instrumental in the formation of their stylistic principles, is, therefore, essential in order to understand the structural technique utilized by writers of comic theater in the eighteenth century. For it is only by a systematic and careful analysis of the stylistic principles of the artistic media that a valid correlation of the fine arts in any period can be made. The conclusion of this study may show that the writers of comic theater in the eighteenth century utilized in the creation of their art a technique not unlike that of the artists and architects of that historical period.

TOWARDS A DEFINITION OF THE ROCOCO IN ART AND ARCHITECTURE

The Rococo in art and architecture as an historical phenomenon of the eighteenth century has been clearly defined. It represents the artistic effort of a relatively small group of artists in France during the reign of Louis XV. Yet to consider the Rococo in art and architecture solely as an historical phenomenon is, in a sense, to deny its essence. The Rococo is, at the same time, an aesthetic phenomenon which, coinciding with the historical phenomenon of the Rococo, produced an eternal moment in art. In other words, the principal artists of the Rococo utilized in the creation of art the aesthetic of the Rococo during the historical period generally considered as being the age of the Rococo. A writer such as Gide, for example, utilized what has been called a "classical" aesthetic in an historical period that is not generally considered by literary historians as being an age of Classicism. Gide, therefore, does not represent the phenomenon of Classicism in its entirety in that the historical and aesthetic phenomenon of Classicism do not coincide. As such, Gide's Classicism is not pure; that is, it does not represent the Classicism of the seventeenth century since it has been colored by the historical difference. It is, in short, a mannerism.

If the creative arts are indeed an authentic representation of a particular society then they must illustrate the many variations and manifestations of that society out of which they emerge; they must, in other words, represent that society's world view. Given the fact that each historical moment or age

*It probably would be
wise to define your term.
Classical.*

-7-

is characterized by primarily one world view, it is the task of the cultural historian to ascertain that societal attitude in order to better understand not only that society but also the creative arts which emerged from it. Much of the confusion that has resulted in writing the history of the creative arts is caused, it can be argued, by the fact that it is erroneously believed that several totally distinct and unrelated bases for art can exist simultaneously. Recent studies of post-Romantic literature of nineteenth century France as well as that literature created during the reign of Louis XIV have demonstrated clearly the validity of this premise. That is to say, given a particular historical period, it is erroneous to consider that period as being characterized by two or more distinct and unrelated world views. The seventeenth century in France is a good example. Literary historians have chosen to refer to that period as the age of Classicism. Art historians, on the other hand, have chosen to consider that period as the age of the Baroque. The contradiction raised by these two apparently conflicting points of view only serves to make it more clear that one or both of these schools of thought is in error. Any period in history can only be characterized by one aesthetic, otherwise we are dealing with a mannerism, as is the case with the "Classicism" of Gide. The so-called "Classicism" of Gide is based on a world view that was representative of a past historical period. It is, for that reason, closed, conventional and static and not dynamic, contemporary and evasive.

I can't quite follow these last lines

*Who calls it
"Classicism"?*

The art and architecture of the Rococo, on the other hand, represent an eternal moment in art in that the aesthetic and historical phenomena of the Rococo both coincide. Fundamental to the aesthetic idea of the Rococo is the notion of taste, which as Sypher remarks, is "that indefinable but very responsive faculty referred to by the French as je ne sais quoi." ⁴ It is a quality which dominated the artistic currents of France following the death of Louis XIV. In that period there was a certain tendency in the creative arts away from the monumental, the solemn and the ceremonious and toward the delicate, the frivolous and the private. It is, as Sypher remarks, "an art which reduced to a more intimate scale the over-magnified dignities of Louis XIV, the formalities of a late-baroque society." ⁵

This shift towards the more intimate and the more delicate is directly associated with the death of Louis XIV. Janson remarks:

After the death of Louis XIV, the centralized administrative machine that Colbert had created ground to a stop. The nobility, hitherto attached to the court at Versailles, were now freer of royal surveillance. Many of them chose not to return to their ancestral châteaux in the provinces, but to live instead in Paris, where they built elegant town houses. Because these city sites were usually cramped and irregular they offered scant opportunity for impressive exteriors; the layout and the decor of the rooms became the architects' principal concern. As state-sponsored building activity was declining, the field of "design for private living" took on new importance. The town houses demanded a style of interior decoration less grandiloquent and cumbersome than Lebrun's. ⁶

This new outlook is the prevalent societal attitude of the Regency of Philippe d'Orléans. Hauser's remarks in this connection are significant:

The new outlook makes itself felt everywhere in art production; art becomes more human, more accessible, more unassuming--it is no longer intended for demi-gods and supermen, but for ordinary mortals, for weak, sensual, pleasure-seeking individuals. It no longer expresses grandeur and power but the beauty and the grace of life and no longer wants to impress and overwhelm but to charm and to please. 7

The Rococo is, in short, not a monarchy-directed art but rather an art intended for a liberated aristocracy and upper bourgeoisie.

The essential contrasts between the Baroque world view and that of the Rococo can better be understood by the following comparison of the Baroque church SS. Martina e Luca and the typical Rococo interior designed by Lepautre at the beginning of the eighteenth century. George Braziller gives the following description of the emotive Baroque interior of SS. Martina e Luca:

The interior of the church is bathed in light but other than the openings in the half-dome of the main ~~apse~~ ^{apse}, no windows are visible. There are windows at the lower level in the transept arms, in the ~~apse~~ ^{apse} hemicycles, in the drum, and in the lantern, but they are hidden from view. As a result the brilliantly lighted pilasters and columns fix the attention. The surface is in vigorous relief. The corners at the crossing are beveled, blurring a sharp division into separate parts and creating a more central emphasis. Strong pilasters and arches define the arms and divide the crossing from the arms. The wall surface is difficult to determine. Even when the wall does show itself from between burgeoning masses, it is ruptured by a niche that presses against the pilaster on either side. The main sensation is that of powerful massive structural members purposefully describing a strongly conceived space and not simply subdividing a wall surface. 8

In contrast to this orthodox, persuasive art that at times verged on high-powered propaganda designed to support the notion of a monarchy that was able to oversee the total organization of a nation and direct it toward a single goal, is the art of the

Rococo. It is an art produced by a society which no longer enthusiastically supported the notion of absolute monarchy and which needed ^{an} art less pompous and more personal than that required by the Sun King. The following description of one of Lepautre's interiors makes this rather clear:

One of the most striking qualities of Lepautre's designs was the abandonment of plasticity, in architectural members and in decorative motifs alike. The column soon completely disappeared from his work, the pilaster, greatly attenuated and reduced in relief, survived only as a strip, its cap and base dissolving. The wall panels, increased in height, had their mouldings likewise diminished in projection. Interlaces and scrolls invaded the panels themselves at top and bottom and around the central rosette. Not the plastic baroque cartouche, which survived only as a shield of arms, but a smooth surface with surrounding bands and scrolls became the typical field for decorative enrichment.⁹

The Rococo, in short, represents a rejection of the ponderous dignity of Louis XIV for an art which was light, elegant and sometimes even frivolous. (Unlike the active and emotive Baroque interiors it is restrained, elegant and unified.) This new world view is represented everywhere in the art of the Rococo as can clearly be seen upon examination of the particular structural and stylistic features of that art.

These lines call to mind the play of the face here. Should this?

The Rococo is first of all, as Sypher remarks, "a style of ornamentation--not, it is to be noted, basically illustrative but decorative."¹⁰ The terms "decorative" and "illustrative" are defined by Sypher in the following manner: "By illustration I mean anecdotal or literary painting; using a canvas to tell a story or to present an episode. In contrast, the purest form of decoration is the motif, the design accepted for its own sake. Illustrative art is subservient to its subject. Decorative art

is ornamental and liberates itself from subject or else treats a
 subject as an object in painting-- chiefly as a vehicle for
 presenting a motif. The Rococo treated the ornamental motif
 as an end in itself." 11

As it has been pointed out, the art and architecture of the
 Rococo developed in an urban situation, in Paris, following the
 death of Louis XIV. Architects and decorators such as Lepautre
 were designing the elegant town houses for a city-directed
 aristocracy and not for a court-directed monarchy. Sypher remarks
 as follows on the architectural components of these town houses,
 putting in relief the notion of decoration, the fundamental
 principle of the stylistics of the Rococo:

These hôtels kept many of the mirror-like illusions of
 the palace and were planned like Versailles, with exact
 symmetry; but the proportions were slighter, the atmos-
 phere was more private, adapted to the spirited con-
 versation of the salon groups which thrived on relaxation
 in regal bearing. The walls were reduced to a neat balance
 of simple planes that were sensitively decorated with
 tendrils, fronds or little knots of weapons and hunting
 gear known as trophies. These delicate naturalistic
 details were used as ornamental motifs playing over the
 clear geometry of the architectural surface. 12

The walls, in other words, became a field for ornamental motifs
 which overspread the panels of the walls. The walls, in a sense,
 were emptied of the imposing architectural members of the Baroque.
 Baroque three-dimensionality was replaced by a more linear and
 more free art which gives a distinct impression of movement.
 This impression of freedom and movement was further heightened
 by the architects of the Rococo by using mirrors, which, as Sypher

-12-

has determined, "not only empty the walls but also wipe away volumes until one seems to be moving through a constantly changing infinity--which, however, is firmly ordered by the balanced central and diagonal elements. Behind all this illusion there are equations." ¹³ It is to be noted that the architecture of the Rococo is based on a clearly defined and established order, a geometrical design which supports the decoration inscribed thereon. This is clearly stated by Sypher: "The brilliant decoration releases itself with a spontaneous vitality from the invisible and unpretentious mathematic of the walls, yet the mathematic of the walls was always there as a supporting fiction, a pre-established harmony taken for granted--posited without any great attempt at originality and with perfect clarity." ¹⁴

The Rococo is then, in many respects, a dialectic between a clearly defined order and a freedom from order. It is for this reason that the Rococo is characterized by such vitality. This sense of vitality in Rococo ornamentation is, for the most part, caused by the fact that one side of a Rococo panel never exactly duplicates the other side. There is, as Sypher states, "equivalence and not mere restatement, i. e. occult balance and not mathematical symmetry." ¹⁵ Were it not for the supporting geometrical design the ornamentation would appear confused.

Sypher has determined that a similar freedom for movement is found in the canvases of Watteau. He states:

"If Baroque concentrates its masses and tends to crowd its bulky figures in the foreground, Rococo painting breaks up its masses, allows empty space in the foreground, and open infinite spaces behind its artificial

fêtes champêtres. Rococo space has its own sort of vacancy because the bodies in it are located casually, in nodules, leaving them in a very free situation so they can move spontaneously. It is almost as if the persons in Watteau's small garden scenes were endowed with a natural liberty, a freedom they can assume without asserting any Baroque will or force." 16

Yet there is always the very clearly outlined and definite limit of the painting, the frame, which allows movement only with a certain order. The Rococo is in no way an attempt to surpass an established order. It is instead a desire for movement within a pre-established order. The fact that Rococo space is emptier than Baroque space gives it a certain elastic quality which allows the possibility for movement which was impossible in the typical Baroque canvas.

The Rococo is, then, an art of decoration which emerged in the creative arts when the pompous dignities of Louis XIV were supplanted by the modest proprieties of the Regency of Philippe d'Orléans. It is an art based on a pre-established fiction, an order, within which there is a possibility for freedom and movement. It is an art based not on mathematical symmetry but rather on occult balance. Before the Rococo vanished it underwent a final phase of extreme subjectivism known as the genre pittoresque, a technical development in Rococo design.

Sypher has been able to determine that the genre pittoresque appeared in France about 1730 in the work of Nicolas Pineau and it came to an end after the mid-century when Cochin attacked that sort of caprice. The genre pittoresque, a technical development

-14-

in Rococo design, was born when the aesthetic of the Rococo was distorted and extended to its logical conclusion. It is an art, featuring primarily architecture, in which the occult balance of the Rococo is replaced by exaggerated asymmetry. That is to say, no longer were the sides of a Rococo panel in harmony, but rather one half of the panel was blown out of proportion and took on a freakish, dream-like quality. The following description of some of Meissonnier's moreaux de caprice shows clearly that the aesthetic of the Rococo was, by the artists of the genre pittoresque, interpreted in such a manner that it is hardly recognizable. No longer was the supporting substructure a ruling fiction. Instead, it was a boundary to be forcefully crossed, with the goal of producing an abnormal effect:

The architectural fragments in Meissonnier's collection of half-plastic, half-visionary scenes create an illusion of structures in (huge) scale, with bulbous pavilions, sweeping reverse curves, broken scrolls, distorted columns and balustrades, airy trellis-like canopies, portentous cascades, and titanic spiral or reversed stairways seen from an oblique angle or from far below.

Art and architecture in France, then, from the beginning of the eighteenth century to the mid-century are a complete expression of the Rococo world view. The great success of that art and architecture can hardly be questioned. The aesthetic and stylistic principles represented in that art, in all probability, were utilized by dramatists writing in that period. Only an

1088

-15-

examination in some detail of representative literary texts of that period can verify this hypothesis. Such an examination may show that the prevalent artistic aesthetic and stylistic principles permeated the literature produced during that historical moment.

LITERARY REPRESENTATIONS OF THE AESTHETIC AND STYLISTIC PRINCIPLES OF THE ROCOCO

In the period following the death of Louis XIV there was, as has been demonstrated, a general societal reorientation of thought. The comic theater of that historical moment, like the art and architecture of the Rococo, was no longer intended for demigods and supermen but for ordinary mortals. One needs only to examine the thematic material of the comic theater of the eighteenth century to understand this new world view. Unlike the theater of the seventeenth century, a theater based on the representation of the universal qualities of man, the theater of the eighteenth century is based on the particular characteristics of men living in a particular historical moment. The theater of Dancourt illustrates this point. Even before the death of Louis XIV, Dancourt began to represent in his theater the middle and lower classes and not the aristocracy; if the aristocracy was represented it was seen as impoverished or dissolute. Similarly in the theater of Lesage this new world view can be seen. Represented in the comic theater of Lesage are men of the eighteenth century--social climbers, money-greedy sons, unscrupulous tax farmers, "traitants" and gamblers. No longer was the French stage an arena for the presentation of misers, misanthropes and hypocrites. It was a theater of eighteenth century men. The point need not be further emphasized or illustrated. One needs only to read the titles of much of the comic theater of much of the eighteenth century to clearly see that those writers of

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comedy in France following the death of Louis XIV were not concerned with interpreting all of history in terms of the eighteenth century but rather with representing men of the Regency of Philippe d'Orléans and the reign of Louis XV. A desire for the particular was, in fact, the basis of that society's world view, a societal attitude which determined the style and structure of not only the comic theater but also the art and architecture which emerged from that society.

It will be recalled from a previous section of this study that the essential characteristic of the style of the Rococo is ornamentation or embellishment. Given the fact that the Rococo is essentially a decorative style and not an illustrative mode, it is possible that the subject of a Rococo decorative field ^{may} disappear or ^{may} be treated chiefly as a vehicle for representing a decorative motif. That is to say, the subject of a rococo panel was, in many instances, ~~not~~ ^{not}-existent. It was lost behind a haze of decorative embellishments. Such an effect is not possible in the theater in that theater needs essentially a subject if it is to succeed as a literary genre. Nevertheless, an effect very similar to that achieved by the Rococo decorators was attained ~~by~~ the comic writers of the eighteenth century by treating a subject in theater chiefly as a vehicle for representing a particular motif.

The decorative art of the Rococo was based on tendrils, fronds and similar naturalistic details which served as

the good
a footnote here would be handy.

decorative motifs on a neutral geometrical surface. The most remarkable literary parallel of this basic Rococo decorative technique is seen in the many comedies of manners that were written in the early eighteenth century in France. In the comedy of manners, it is clear, the emphasis is not on the intrigue presented therein, but rather on the secondary qualities and characteristics of the principal players and the society out of which they emerged. This is clearly seen in Le Chevalier à la mode, Le Double veuvage, Le Joueur, Le Légataire universel and Turcaret. In all of these comedies, to a greater or lesser extent, the subject matter of the play (the plot) is secondary to the manners evoked and described by the author in accomplishing the intrigue. The plots of these plays are, in short, vehicles for the presentation of manners. Brenner and Goodyear support this when they state in reference to the theater of Lesage: "Lesage uses the methods of the comedy of character to produce a comedy of manners. He creates a new type of unscrupulous tax farmer but this and all of his characters lack psychological development. They do serve, however, as a means of portraying an exceedingly colorful picture of contemporary manners." 18 Just as the decorators of the Rococo embellished neutral geometrical panels with decorative effects, so, too, do the writers of comic theater embellish their plots with descriptions, occasionally not joined thematically to the play, of contemporary manners. In both instances an identical effect is produced. In

*Marivaux's style
is essentially French
the style, and style
is not prime subject
in his plays?*

1092

Le Chevalier à la mode, for example, the intrigue in the first three acts is almost nonexistent, or at most, abortive. The primary concern of Dancourt is the manners evoked by the principal players and the society that they represent. Act V, scene 3, for example, is a scene of pure manners; all intrigue is gone and only manners remain (the nobility and the notion of dueling). The presentation of manners (the carriage incident, the Baronne's reaction when she is called "ma tante", the desire of the chevalier and Migaud to marry for money), even though joined thematically to the play (the intrigue) are not secondary to the intrigue; they are the principal concern of the play.

What is true of the comic theater of Dancourt, is, for the most part, true of the theater of Dufrenoy, Regnard, and Lesage. In the comic theater of all of these dramatists, the intrigue is secondary to the embellishments, the manners, attached to it. Manners and the presentation of manners fulfill for the comedy of manners the same function that the delicate naturalistic details fulfilled for the art of the Rococo. The comedy of manners as it was written by the French in the early eighteenth century was, then, essentially decorative and descriptive, and not illustrative.

The preceding is also true of the comedy of Marivaux, who, like Lesage, used the methods of the comedy of character to produce a comedy of manners. The manners presented by Marivaux are quite unlike those seen in other eighteenth century comedy. Brenner and Goodyear make the following remarks concerning the manners represented in Marivaux's theater:

If you are using the word in the same sense as Lyphos, I am not sure I follow. Do there not more than simply motifs involved in these plays.

The most important years of the intellectual formation of Marivaux were passed under the Regency, a period characterized by the moral laxity of an ultrarefined society. It is this society which interests Marivaux and which he portrays in his comedies, in a manner so indulgent that it is scarcely recognizable. He pictures only its refined side, its wit and its restrained gallantry. Like the painter Watteau he eliminates all that is vulgar and adds a delicacy and charm which produces an idealized and enchanted world.¹⁹

In representing in his theater only the refined, the polite and the gallant, Marivaux produced an effect similar to that achieved by the artists of the Rococo. The studies of the language of the theatre of Marivaux by Tilley and Deloffre make this point clear. Both of these critics refer to the language of Marivaux's theater as a type of preciosity. Language which is precious is, by definition, unnatural and affected, in that it is characterized by certain over-refinements and embellishments which are not characteristic of normal speech. Preciosity is essentially a language of decoration, that is, a language which is no longer primarily intended as a means of communication but a language which, it can be argued, is based on the notion that direct and unembellished discourse is not only meaningless but vulgar. Words and groups of words took on, in effect, value not because of what they communicated but the manner in which they were presented.

Handwritten notes:
 You should just a passage from here to support the conclusion of this point.
 So the really true of it, way.

These elaborate and over-refined word chains create for the theater an effect not unlike that created in the designs of the Rococo by the delicate and over-refined embellishments superimposed on a Rococo panel. In both instances the supporting sub-fiction (the plot, in the theater, the basic geometrical

outline, in the designs of the (rococo) are secondary to the embellishments super-imposed thereon. For the theater of Marivaux these embellishments are words.

In addition to the effects achieved in the creative arts in the early eighteenth century by decorative devices, there is also that effect directly associated with a concept of order and freedom. It will be recalled that the architectural designs of the Rococo were founded on a clearly defined and pre-established order, a geometrical design which supports the decoration inscribed thereon. Due to the fact that both sides of a Rococo panel never correspond exactly, there results a certain vitality. That is to say, the embellishments seem to have a certain freedom within a clearly defined and pre-supposed order. The literary manifestations of this technique are directly associated with the role of the servants in eighteenth century comedy, as well as the subsequent blurring of the separate social classes that would take place during the Enlightenment. To fully understand this effect, it is necessary to consider for a moment the age of Louis XIV. The seventeenth century was an historical moment during which all activities were monarchy-directed, that is to say, an elaborate system or hierarchy of authority was established with Louis XIV occupying the most eminent position. The ultimate consequence of such a hierarchy of authority is seen in the creative arts as Classicism, an artistic age based on the notion that exact order and symmetry were not only desirable but good. Upon the death of Louis XIV, the notion of absolute and fixed systems of

authority began to disintegrate and with it the notion of class resignation, finally resulting in the complete reversal of the authority system during the revolutionary years. Before such a complete societal upheaval would occur, however, the creative arts would clearly indicate what was to ultimately occur in the political realm. *Yes! I agree here!*

Following the death of Louis XIV and throughout much of the eighteenth century the notion of a pre-supposed order remained intact; politically this means that the king is at the head of the power structure. It was, as Hauser has suggested, "a fiction which, though not verifiable, was accepted as if it were true."²⁰ The stylistic manifestations of this belief are seen both in the art and in the literature of that century. Those in art and architecture have already been discussed. Briefly summarized they are as follows: the geometrical sub-structure of a Rococo panel gives that art a supporting order. The embellishments inscribed within that order give the impression of vitality and movement since both sides of a decorative panel are similar but not exactly alike. The geometrical sub-structure was, then, desirable in that it served as a ruling fiction. The literary manifestations of this notion of an order which allowed movement within that order are directly illustrated in the comic theater of the eighteenth century; exemplified most clearly in the roles played by the servants.

The servants in Le Double veuvage, for example, represent a

social class which can only be considered as supporting entirely the notion of absolute monarchy. That is to say, they support wholeheartedly the notion of a pre-established order and are not disposed to change in any way that order nor their position within that order. The servants in Le Double veuvage are very much in support of the fact that the Countess occupies the most eminent position in the societal situation evoked by Dufresny. They have no desire for personal self-advancement and they willingly implement the Countess' desires without any thought of their personal destinies. They never ask: "What's in all this for me?" Their altruism, in short, precludes their being rococo.

This, however, is not the case in Le Joueur in which Hector, a servant, is not altruistic. He boldly states: "Je deviendrai un jour aussi gras que mon maître". This statement clearly shows concern on the part of Hector for his own personal destiny. No longer would he willingly remain a servant within that given power structure. Yet for the moment the power structure in general was accepted, ^{just} ~~the same~~ as the French still accepted the monarchy. For the same reason the geometric sub-structure of a Rococo panel existed.

Lisette and Crispin in Le Légataire universel and Crispin in Turcaret have essentially the same world view as Hector in Le Joueur. Crispin in Turcaret boldly states as the play closes: "Voilà le règne de M. Turcaret qui finit et le mien va commencer."

In the preceding plays (Le Joueur, Le Légataire universel, and Turcaret) the servants are becoming more and more aware of their own personal destinies and eventually do something about them. It is they, in fact, who implement plans which cause the play to function as a literary genre. They recognize the possibility for movement within a specific social order and eventually out-wit or out-maneuvre their masters. Their scheming and plotting can in no way be seen as a desire to do away with the existing societal order. They are not combatting an order, they combat one person within that order. Never does Crispin imply that he would like to do away with the societal position occupied by M. Turcaret. Crispin is not out to do away with a societal order; he is out to do away with one tax collector. Crispin accepts the societal order; he has, by his own efforts, been able to take advantage of the situation of M. Turcaret and obtain for himself a position of importance in society. He has a type of freedom which is not unlike that experienced by the figures in Watteau's canvases.

Sypher's remarks are particularly significant on this point:
and are well worth repeating

If Baroque concentrates its masses and tends to crowd its bulky figures into the foreground, Rococo painting breaks up its masses, allows empty space in the foreground and opens infinite spaces behind its artificial little fêtes champêtres. Rococo space has its own sort of vacancy because the bodies in it are located casually in nodules, leaving them in a very free situation so they can move spontaneously. It is almost as if the persons in Watteau's canvases were endowed with a freedom they can assume without asserting any baroque will or force. 21

It is almost as if the Crispins and the Lisettes became aware of the open spaces in the Rococo order, particularly in the foreground, and without asserting any great force have moved themselves into the foreground and supplanted^d persons who had formerly occupied positions of importance. It must be understood that they had no desire to abolish the societal order in which they had formerly occupied the position of servants. They instead accept the order, the essential power structure, a vestige of the Baroque world, but at the same time insist on being allowed to move freely within that order. Their desires constitute the politics of the Rococo, the manifestations of which are everywhere, as has been demonstrated, in the art and literature of the early years of the eighteenth century.

After 1740, however, the preceding is not generally true. When Louis XV assumed control of France the political situation was far from stable. Signs of disintegration of the Baroque political system were becoming more evident. The absolute and fixed authority system established by Louis XIV gradually disintegrated throughout the reigns of Louis XV and Louis XVI, eventually disappearing completely during the revolutionary years. Clear representations of this disintegration can be seen in the creative arts during the eighteenth century.

Around 1730, as has already been demonstrated, the Rococo underwent a final bizarre phase of extreme subjectivism known as the genre pittoresque, a technical development of Rococo design which violated the occult symmetry of the Rococo; the genre

pittoresque is essentially a distortion of the Rococo notion of a pre-supposed order in that the embellishments, so characteristic of the Rococo design, have been extended and exaggerated to the point where they overstep the underlying and supporting geometrical order. It is an art based on a desire for irregularity and asymmetry. The literary representations of this exaggerated asymmetry are directly associated with the roles played by the servants in the comic theater of France from 1740 to the end of the century, especially in Gresset's Le Méchant, Palissot's Les Philosophes, and Beaumarchais' Le Barbier de Séville. The servants in these plays, unlike those in Le Légataire universel, Le Joueur, and Turcaret, no longer are content to exist and work within the pre-supposed order and show themselves to be opposed to that system of authority. They question, in varying degrees, the system itself. They react to the position that they are forced to occupy and for the first time in the comic theater of the eighteenth century servants show their opposition, not to a man, but to a system. Lisette, for example, in Le Méchant refuses to spend the rest of her life in a convent with Chloé and incites a plan of action. She is, it can be argued, opposed to the fact that she is merely the pawn in the master-servant relationship. She is not immediately concerned with money or position (as is Crispin in Turcaret) but rather with her right as an individual who cannot exist as a free agent within a given system.

A similar situation is represented in Les Philosophes of

Palissot, in which Damis, who is to marry Rosalie, is forbidden to do so by Rosalie's mother, Cydalise, who, imbued with philosophical notions, has decided that her daughter will marry a philosophe, Valère. When Damis' efforts to change his mother's mind are found to be futile, Morton, a servant, conceives a plan through which Damis ultimately triumphs over the philosophe Valère. The play is essentially an opposition between two groups-- Damis, Crispin and Morton are opposed to Cydalise and Valère. The play is, in many respects, a dialectic between those who support an authority system which grants complete authority to those in the most eminent positions and those who oppose that system. As the play concludes, absolute authority systems are seen as faulty and those who had opposed that system triumph.

An analogous situation is presented in Le Barbier de Séville. In that play Figaro, Almaviva and Rosine are opposed to the authority vested in Bartholo, who is protecting Rosine. As the play ends, the system of absolutes (Bartholo's position) fails and the marriage of Almaviva and Rosine will take place. Le Méchant, Les Philosophes and Le Barbier de Séville all have much in common. In all three plays there is no desire expressed by the servants to occupy the position which those in authority occupy (as in Turcaret, for example). In these plays the servants, acting either separately or in conjunction with other members of the society presented in the play, show themselves to be opposed not only to those who thwart their desires but also the system upheld by

those people. In all three plays the pre-supposed hierarchy of authority fails and those who oppose that system triumph. It is not unlike the effect created in art with the genre pittoresque in which the pre-supposed order of Rococo geometrical order was surpassed by the embellishments inscribed thereon. The end result was distortion and exaggerated asymmetry, leading eventually to the complete abandonment of what had previously been a supporting substructure. This abandonment in art is known as the genre pittoresque; in literature it is the dramatic structure of the comic theater of Palissot, Gresset and Beaumarchais; sociologically it is known as the French Revolution.

Would the increasing attention being paid to a logical and well worked-out plot then signal a return to the Baroque? Or is it like the geometric sub-structure of a Rococo panel?

CONCLUSION

The phenomenon in the history of art known as the Rococo and the comic theater of the eighteenth century are, then, very similar. Both are constructed with the same aesthetic and stylistic principles and both represent a type of realism. Both represent, in short, a dialectic between the baroque world view and that of the revolutionary years.

It becomes increasingly apparent that the principles of art are valuable in the study of literature. It has been through the study of the aesthetic and stylistic principles of the Rococo in art and architecture that it has been possible to determine that much of the comic theater in France in the eighteenth century has characteristics which can be considered as Rococo. These principles similarly provide a basis for the hypothesis that the tragic theater of the eighteenth century is also founded on the aesthetic and stylistic principles of the Rococo. That hypothesis can only be verified by an examination of eighteenth century tragedy, using as a means of elucidation the aesthetic and stylistic principles of the Rococo in art.

FOOTNOTES

- 1 Arnold Hauser, The Social History of Art Vol. 3 (New York: Vintage Books, 1958), p. 5
- 2 Louis Hourticq, L'Art et la littérature (Paris: Flammarion, 1947), pp. 36-37
- 3 Hauser, p. 33
- 4 Wyllie Sypher, Rococo to Cubism in Art and Literature, (New York: Vintage Books, 1960), p. 4
- 5 Ibid., p. 3
- 6 H. W. Janson, History of Art (New York: Harry N. Abrams, Inc., 1962), p. 448
- 7 Hauser, pp. 14-15
- 8 George Braziller, Baroque and Rococo Architecture (New York: Millon, 1961), p. 11
- 9 Sypher, p. 25
- 10 Ibid., p. 24
- 11 Ibid., p. xxiv
- 12 Ibid., pp. 25-27
- 13 Ibid., p. 26
- 14 Ibid., p. 27
- 15 Ibid., p. 27
- 16 Ibid., p. 28
- 17 Ibid., p. 50
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1104

-31-

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“The deepest principle
of Human Nature is the
craving to be appreciated.”

William James

1106

S. Robert Powell

THE REACTIONS TO IMPRESSIONISM

By the closing years of the nineteenth century Impressionism had, for the most part, run its course, although several of the principal artists of Impressionism (Renoir and Monet) were still actively engaged in the creation of art. Impressionism had hardly gained recognition when certain new tendencies were being developed by artists who were alive during the era of Impressionism and who, like the impressionists, each developed their artistic theories quite apart from each other and often in contradiction to each other. The principal of these tendencies which emerged from the impressionist experiment in the creative arts are most clearly seen in the works of four painters: Georges Seurat, Paul Cézanne, Vincent Van Gogh and Paul Gauguin.

The artistic method of Seurat can best be understood by examining his most ambitious and most significant canvas, A Sunday Afternoon on the Island of the Grande Jatte. It is immediately apparent that Seurat, unlike Monet and the other impressionists, is well within what can be called a classical tradition; evidence the reduction of all natural forms to silhouettes in accord with their basic geometrical equivalents. Each form is clearly delineated, quite unlike those in the canvases of Monet, for example, wherein light and color are of more significance than geometrical form. In addition, the silhouettes in La Grande Jatte give the impression of having been carefully assembled into a composition. Each form and each silhouette seems to be perfectly and very harmoniously integrated into the space around it. This is quite unlike the average impressionist canvas wherein space is a function of color; as a result impressionistic space is often non-geometrical. Seurat has

utilized a thoroughly impressionistic subject, a scene from the everyday world, yet he has imposed a harmony and a balance which the impressionists were willing to sacrifice in order to obtain atmospheric effects of light and color. One has the impression that in the world of Seurat nothing is left to chance. This can even be seen in his brush strokes, which represent, in some respects, a refinement of the impressionistic technique. Monet, for example, in Spring Trees by a Lake applied individual color strokes on the canvas; the colors are not, for the most part, blended on the palette. This was not necessary since the chromatic fusion *ON* the observer's retina would perform that function. Seurat greatly reduced in size the comma-like brush strokes of the impressionists and applied them to the canvas with an almost scientific precision so that the optical blending would produce not only the tint but the degree of vibration wanted. In La Grande Jatte these vibrating dots are, for the most part, contained within specific contours, i. e. specific geometrical forms. In so doing, Seurat succeeded in pulling together the disintegrating forms of Impressionism in that he redefined boundaries and solidified masses. Seurat, in short, imposed an order on what he must have seen as a chaotic and illogical impressionistic world.

A similar desire for order and unity can be seen in the creative productions of Cézanne, whose solution to impressionistic disintegration was so revolutionary and so new that it takes him out of the impressionist generation except in the strictest chronological sense. Cézanne clearly stated his artistic goals: "to make of impressionism something solid and durable like the art of the museums"; "to do Poussin over again after nature." By the latter Cézanne

meant that he would impose order onto nature without sacrificing any loss of nature's vibrance, its quality of life, its naturalness. In order to achieve such a goal Cézanne necessarily rejected, in part, the impressionistic aesthetic. Cézanne, unlike the impressionists, was not concerned with capturing the transient effects of light and atmosphere. In the world of Cézanne there is no time of day. His art exists instead in a kind of universal light that impregnates and reveals but which is not a light in the sense of directed rays from a single source. It is not a light exterior to the representation, but rather contained within it. It is for that reason static and, in some respects, timeless.

Just as Cézanne interpreted light in a different manner than the impressionists, so too did he interpret form differently. Whereas the impressionists emphasized light and color (in so doing, they necessarily de-emphasized form), Cézanne placed a major emphasis on form. He, in fact, conceived of geometry as the basis of all forms, i. e., all natural forms can be reduced to their geometrical equivalents, primarily cylinders, cones, cubes and spheres. Cézanne further believed that these essential geometrical forms could be distorted for purposes of structural composition on a geometrical basis. This point can not be over emphasized for it provided Cézanne with a means of avoiding exact photographic representation in art. ✓ Cézanne was not concerned with reproducing nature but rather with recreating it. He would do so by utilizing geometrical forms. This does not mean, however, that Cézanne was a studio theorist. He

-4-

insisted that a painter's first allegiance was always to his subject. A particularly good example of Cézanne's adherence to nature and at the same time his recreation of nature can be seen in The White Sugar Bowl. According to the old realistic standards of representation the cloth at the left of the composition is incorrectly represented in that the folds are outlined in dark tones that seem to have no photographic justification. Cézanne, however, actively engaged in the process of re-creating through the use of colored geometrical forms, saw the cloth as we see it represented in the canvas, i.e., as a cluster of colored geometrical planes. A similar "distortion" is seen in the piece of fruit at the top of the table at the right. It is defined by a purplish-black line which seems unjustifiable according to realistic representational standards. Yet it must be recalled that for Cézanne there are no absolutes, everything is relative. In flattening the fruit and outlining it in a purplish-black line Cézanne clearly demonstrates that it is the painter's right to ignore the literal and to represent a particular reality in any manner he deems necessary in order to express that object as he sees it. Before Cézanne would reach such a stage in his artistic development, however, he would paint in the realist manner as can be seen from an examination of The House of the Hanged Man. That painting is impressionistic (realism) primarily with respect to color, i. e., Cézanne's palette is considerably lighter now than it was in his early canvases. In addition, the impressionist's preoccupation with color strokes of varying lengths and their identification with the expression of form, probably serves as the basis of Cézanne's mature concept of color. This concept is very

directly associated with his understanding of form. The result was that Cézanne began to model objects by the use of geometrical forms and planes, each form or plane being characterized by a particular tone or color. A round apple, for example, would be transformed into a roundish object of many facet-like planes which might change from yellow to orange, from orange to red, from red to purple etc. as one stroke succeeded another. In so doing, Cézanne began to model in color, i. e., color was form. This is very clearly seen in L'Estaque et le port de Marseille in which the buildings, the water, the trees and the sky all seem to coalesce in a perspective expressed by the use of color and not by the traditional means of vanishing points. This, in part, explains why so many of Cézanne's landscapes seem so compact and so limited. In L'Estaque et le port de Marseille everything seems to be contracted towards the observer. Instead of emphasizing the recession of plane after plane into expanding distance, Cézanne draws each plane forward, compressing space, and thereby increasing the sense of order and harmony, as well as making it appear rather permanent and solid.

Seurat and Cézanne did succeed, then, in clarifying and ordering the ephemeral and chaotic world of the impressionists. They did so through an analysis of form and color. In that respect they both seem to represent what can be considered as a classical impulse in the creative arts. Their particular response to the impressionistic world was by no means the only one. There was developing, concurrently with this classical response, what can be considered as a romantic response to impressionistic art. The two artists who best illustrate the romantic response to the art

of impressionism are Vincent Van Gogh and Paul Gauguin. Both of these artists had their beginnings in impressionism. Van Gogh, in particular, was very much affected by impressionism. Like Cézanne, Van Gogh lightened his palette considerably as a result of his contact with the impressionists, particularly Pissarro. He similarly changed with regard to the type of subject matter portrayed. His early works show an almost constant attraction for the oppressed and downtrodden miners and peasants of his native Holland (The Potato Eaters, 1885; Miners, 1880). As a result of his association with Pissarro he began to see the world as the impressionists saw it. The change which occurred in his art is clearly seen when we compare for a moment the Potato Eaters with the Factories at Olichy. The former is somber, morose and pessimistic; the latter, although not entirely impressionistic, is bright and optimistic. The short, choppy strokes which fill the foreground of Factories at Olichy undoubtedly developed from the broken strokes of the impressionists.

Color, it will be recalled, served a double function in Cézanne, i. e., it was descriptive and structural. Color in Van Gogh similarly serves a double function. It is not only descriptive but also expressive. It is in this respect that Van Gogh ceases to have any similarity with the impressionists, in whose art color was used solely for descriptive purposes. (Cézanne found it necessary to alter the shape of the impressionistic world, Van Gogh found it necessary to alter its color). Such an alteration was necessary for Van Gogh in that he opened his heart and soul and released his deepest feelings through images, images which, incidentally, were intended to embrace the observer and make him a partner - rather than an observer of the picture's emotional world. In that respect, Van

Gogh is clearly painting in a manner which can only be considered as expressionistic. This can probably best be illustrated by an examination of one of Van Gogh's representative canvases. Wheat Field and Cypress Trees, painted in 1889, is most definitely not a photographic representation of a particular reality. It is, rather, the expression of the artist's subjective vision of that reality. There are no impressionistic indicators of a particular time of day yet we have the impression that Wheat Field and Cypress Trees represents only one moment. No longer are we dealing with the external moments of the impressionists. The momentary quality of Van Gogh's paintings is determined, for the most part, by a particular and very subjective reaction within the artist himself. The momentary in Van Gogh is internalized. It is for that reason that it is difficult to define and characterize the moments represented by Van Gogh. We can only describe, and in so doing we necessarily impose our conception of what we think Van Gogh is representing. The result can be only conjecture. It is perhaps for that reason that we consider Van Gogh as a modern painter.

similar internalization can be observed in the paintings of Paul Gauguin, which, like most art after impressionism, are characterized by a heightened use of color, a tendency towards flattened forms and the use of heavy boundary lines. Gauguin, like most of the post-impressionists, conceived of color as serving a double function. Color, in the paintings of Gauguin, is not only descriptive but symbolic. This is clearly seen in Jacob Wrestling with the Angel in which the red field serves as a type of unifying

element in that both the natural and supernatural are brought together because of it. They are, at the same time, clearly separated by the tree trunk. Gauguin here reverses completely the impressionist idea that the world must be met on its own terms and interpreted through its own appearance. This he would do throughout his career. The paintings done by Gauguin in Tahiti show clearly his desire to explore and to interpret symbolically the universal mysteries, evidence Ia Orana Maria in which a native woman with her son on her shoulder are haloed like the Virgin and Child. Despite the painting's obvious artificiality it nevertheless reveals Gauguin's love for the exotic and the decorative, his disgust for the mundane and the real. Like Cézanne, Gauguin refashioned the world according to his particular vision. Both artists used color in re-creating the world to their own tastes; Cézanne's use of color gave the world form and solidity, Gauguin's made it exotic and symbolic.

Seurat, Cézanne, Van Gogh, and Gauguin, then, have one thing in common: they all rejected in varying degrees the impressionists' world view in that they renounced on principle all illusion of reality. In that respect they clearly represent the initial stage of what we now know as modern art. None of their artistic innovations would have been possible within the impressionists' world. None would have been possible without it.

An excellent paper. A

“survival of the fittest”

Commonly associated with Darwin's theory of evolution, this phrase was actually coined by the English philosopher Herbert Spencer and employed in his two-volume *Principles of Biology* (1864, 1867). Darwin, who had used the term “natural selection” in expressing his theory, apparently appreciated Spencer's turn of phrase, noting that “Survival of the Fittest is more accurate, and is ~~also~~ equally convenient.”

S. Robert Powell

1116

Copernican astronomy and the aesthetic of the Baroque

COPERNICAN ASTRONOMY AND THE AESTHETIC OF THE BAROQUE

The Baroque as a style of representation is not a clearly defined phenomenon in the creative arts. As a historical phenomenon it occurs in the historical period 1600-1750 and represents the creative efforts of a large number of painters and architects working in different countries and in different spheres of influence. As such the Baroque has been variously associated with the newly fortified Catholic faith of the Counter Reformation, the absolutist state of Louis XIV as well as the new scientific world-view which emerged in Western Europe in the seventeenth century. The apparent contradictions raised by these various associations can only be resolved by an examination in some detail of the dominant world-view of each society out of which Baroque art and architecture emerged. Such an examination is beyond the scope of this paper. For the purposes of this study we shall consider primarily the art and architecture produced in France and Italy during the final years of the sixteenth century and throughout the seventeenth century.

One of the most significant events associated with the formation of the aesthetic of the Baroque was the formulation by Copernicus of a new system of astronomy which supplanted the old Ptolemaic system. According to Copernicus the earth revolved around the sun instead of the universe moving around the earth as had been previously maintained. The earth could no longer be regarded as the center of the universe nor could man assume himself to be the aim and purpose of creation. Man was instead one of a multitude of separate and equivalent parts which comprised a whole. The anthropocentric world-view of Ptolemaic astronomy had, in short, been supplanted by Copernican

relativism. That is to say, the world was no longer considered as having a center but consisted instead of a number of homogeneous and equivalent parts, the unity of which was manifested exclusively in the universal validity of natural laws. The manifestations of this new world-view are everywhere in the art and architecture of the Baroque. The Baroque, in fact, was an attempt by men of creative capabilities to cope with a post-Ptolemaic world.

The art and architecture produced during the Renaissance represented, it can be argued, a self-contained phenomenon, all the elements of which were unified by a central organizational principle. Nothing is superfluous nor lacking and everything is assigned to a particular location therein. This is not true, however, of the art of the Baroque whose a-tectonic compositions give the impression of being more or less incomplete and disconnected. They seem to point beyond themselves and ^{to} be capable of continuation. They are not ✓ representative of a state of being but rather of a state of becoming. These characteristics of Baroque art appear at the outset to be the expression of an anti-Renaissance impulse in the creative arts. This, however, is not the case. They are, rather, the expression of a world-view in which there is no longer an absolute, that is to say, an external principle of unity imposed on the separate parts comprising the whole. For Ptolemaic astronomy this external principle of unity was based on the belief that the earth was the center of the universe and that man was the primary aim and purpose of creation. For the art and architecture of the Renaissance this external principle was based on a conscious desire for symmetry, harmony and balance, produced in part by the use of perspective.

The Copernican discoveries in the sixteenth century did not, however, preclude the representation of a unified whole in the visual arts. They, in fact, produced a new type of organizational principle which was wholly compatible with Copernican astronomy, an organizational principle which, it can be argued, represents a new kind of classicism. This new classical impulse permeated all levels of society and affected, in varying degrees, all the creative arts. This impulse in the creative arts can best be understood if we consider for a moment the compositions of Leonardo and Raphael. In the compositions of both of these artists, which clearly reflect the Ptolemaic world-view, the separate compositional elements can be enjoyed in isolation one from another. Yet at the same time they coalesce into a cohesive and symmetrical whole. Raphael's representation of Pope Leo X and his nephews is a good illustration of this point. The nephews of the pope are deliberately positioned where they are so as to further emphasize the importance of their uncle. At the same time they clearly establish a symmetry and an order. The individual elements of the composition are unified, as it were, by an exterior principle of unity.

This, however, is not the case in the compositions of Rubens, Rembrandt and Caravaggio wherein the separate compositional elements are unified by an interior principle of unity, by the unified vision of the artist in which everything isolated and particular finally perishes. In the Baroque canvas the separate details have no independent significance. In the Baroque alphabet there are no capital letters, everything is not only interrelated but equal--

such was the lesson of Copernicus.

Caravaggio's The Calling of St. Matthew clearly represents the Baroque world-view, which, as we have stated, is based not on an external principle of unity but rather on one which is internal and organic. Janson describes The Calling of St. Matthew as follows:

Matthew, the tax-gatherer, sits with some armed men, evidently his agents, in what appears to be a common Roman tavern; he points questioningly at himself as two figures approach from the right. The arrivals are poor people, their bare feet and simple garments contrasting strongly with the colorful costumes of Matthew and his companions. Why do we sense a religious quality in this scene? Why do we not mistake it for an everyday event? What identifies one of the figures as Christ? Surely it is not the Saviour's halo, an inconspicuous gold band that we might well overlook. Our eyes fasten instead upon His commanding gesture, borrowed from Michelangelo's Creation of Adam, which bridges the gap between the two groups. Most decisive, however, is the strong beam of sunlight above Christ that illuminates His face and hand in the gloomy interior, thus carrying His call across to Matthew. Without this light, so natural yet so charged with symbolic meaning, the picture would lose its magic, its power to make us aware of the Divine presence. Caravaggio here gives moving, direct form to an attitude shared by certain great saints of the Counter Reformation: that the mysteries of faith are revealed not by intellectual speculation but spontaneously, through an inward experience open to all men. His paintings have a "lay Christianity," untouched by theological dogma.

Unnecessary. I would have much preferred your words to the Baroque comparison of art!

Notwithstanding the occasionally precious vocabulary of Janson, the preceding passage clearly illustrates the Baroque conception of art, an art in which the individual elements are interrelated and equal and at the same united into a whole. It is an altogether palatable whole achieved without Renaissance symmetry and order. Caravaggio, in short, achieves unity through an emotional use of light and not through an intellectual and geometrical balancing of individual members. The art of the Baroque, unlike that of the Renaissance, does not appeal to the intellect, but rather to the